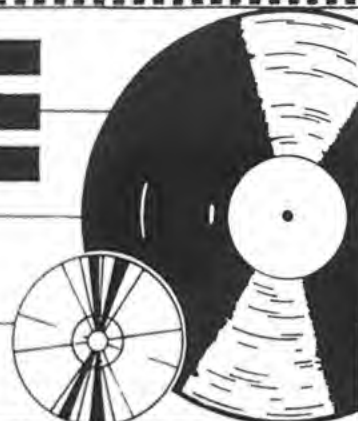


FILM SCORE MONTHLY



#71, July 1996

\$2.95



**IT'S THE WHITE HOUSE—
AND IT'S BLOWING UP!**
INTERVIEW WITH DAVID ARNOLD

RECORDMAN GOES TO CONGRESS
MAIL BAG • THE RETURN OF QUESTIONS
JEFF BOND'S SUMMER MOVIE COLUMN



PLUS—INTERVIEW:
MICHEL COLOMBIER

FILM SCORE MONTHLY

Issue #71, July 1996

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Soylent Green: Is made of people.

Things I Learned from This Summer's Fine Motion Picture Entertainment: The cable company has a wall of monitors that can consolidate into one big monitor when the President speaks. You can elude a firestorm by hiding in a closet. The deaths of probably a billion people (not to mention most of the world's great cities) can't dampen our spirits on Independence Day. A Macintosh Powerbook can do anything. You can jump from a bullet train to a helicopter and back again. Tornadoes only affect inanimate objects. People watch too much television (*Cable Guy*).

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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Greetings film score fans! It is a beautiful summer, and the general lack of good new movies to see has allowed me to spend that much more of it inside watching old films on TV. My skin, never that tan to begin with, is roughly the color of this paper.

I never set out to design a magazine layout which would give the readers seizures; it just kind of happened that way. Sometimes when I open up an issue, I look at these dense panels of text and go, "Gaaaah! No wonder more people don't subscribe." Now that I have a new computer, a Power Macintosh 7200/75, its advanced features have allowed me to adjust the font leading enough so that fewer readers wind up blind, without losing precious space. A new logo should be on its way, too, to consist entirely of unpronounceable symbols.

Five Good Things in the World Right Now

1) *The Ipcress File*: I saw this movie on cable—a great, tense spy film offering a stark, drab contrast to the James Bond series that was peaking at the time (1965). Here, if you take a gun away from somebody, you don't have to worry about a booby-trap inside his coat. John Barry provides one of the all-time great Cool scores (capital C).

2) *Sci-Fi Universe*: This is the only current science fiction movie magazine worth reading. It dares to be critical of the material it covers (sound familiar?) and features reviews by our own Jeff Bond, although he always gets stuck reviewing the "D+" made-for-video releases starring actors or relatives of actors from *Star Trek*. (His sarcasm is just too good to waste on something of quality.)

3) LPs: I have all the James Bond scores on CD except *A View to a Kill* and *The Living Daylights*, which go for big bucks. (I also don't have the Kamen and Legrand scores, because they stink.) I found these last Barry efforts sealed on LP for \$10 each and they sound terrific. Why bother with the CDs? Having sides and uninterrupted play makes you actually listen to the program on hand.

4) Ennio Morricone's "Railroad Tycoon's Lost Dreams/Death Theme" in *Once Upon a Time in the West*. It's not on the album—probably because it's too short—but this is one of the most beautiful snippets of music ever, perfectly placed. Here's this evil land baron, crippled, rotting from within, and as he dies, he crawls to a puddle, representing the Pacific, to the strains of this heartbreaking music.

5) *Hit & Run: How Jon Peters and Peter Guber Took Sony for a Ride in Hollywood*: Peters and Guber are the shitholes who produced *Batman* and have made millions by being combative, underhanded, evil scumbags. The book is a truly awesome tale and thrillingly evil read.

Publications: *Billboard* has at last started a film music column, "Nothin' Like the Reel Thing," in which they talk about all the bad song albums. • The Summer 1996 issue of *Asterism*, "The Review Journal of Science Fiction, Fantasy and Space Music," features an interview with Joel McNeely, on *Star Wars: Shadows of the Empire*. Send \$1.50 for a copy to PO Box 6210, Evanston IL 60204. • The new issue of *Scarlet Street* magazine has an interview with David Raksin, conducted by Ross Care.

Events: The Society for the Preservation of Film Music will hold its Fifth Annual International Film Music Conference in Los Angeles on October 10-13, including the Career Achievement Award dinner for Maurice Jarre. For more info, write the Society at PO Box 93536, Hollywood CA 90093-0536; web site: www.cts.com/lexia/spfm, E-mail: 73201.2211@compuserve.com. • There will be

some film-music related events at the Netherlands Film Festival, held September 25 through October 4. For more information, write to Hermans & Schuttevaer Nortarissen, Postbus 14005, 3508 SB Utrecht, The Netherlands. • Similarly, the Flanders Film Festival in Ghent, Belgium, Oct. 8-19 will include some film music events. Write them at Kortrijksesteenweg 1104, B-9051 Ghent, Belgium; web site: www.rug.ac.be/filmfestivEal/Welcome.html, E-mail: filmfestival@infoboard.be. • ASMAC, the American Society of Music Arrangers and Composers, will pay tribute to Johnny Mandel and the late Billy Byers in an August 27th dinner. Call ASMAC for more info at 818-994-4661.

Emmy Nominations: Music nominations for the thrilling 1995-96 season: Series Score: *Diagnosis Murder*, "Mind Over Matter," Dick DeBenedictis; Picture Windows, "Language of the Heart," Hummie Mann; *SeaQuest 2032*, "Brave New World," Russ Landau; *Space: Above and Beyond*, "The River of Stars," Shirley Walker; *Star Trek: Deep Space Nine*, "Our Man Bashir," Jay Chattaway. Mini-series or Special Score: *Annie: A Royal Adventure*, David Michael Frank; *The Canterville Ghost*, Ernest Troost; *Dead Man's Walk Part I*, David Bell; *Norma Jean and Marilyn*, Christopher Young; *Tuskegee Airmen*, Lee Holdridge. Music Direction: *Bye Bye Birdie*, Irwin Fisch; *Christmas in Washington*, Ian Fraser; *The 39th Pablo Cassals Festival*, Krzysztof Penderecki; *Peter and the Wolf*, George Daugherty; *Sinatra: 80 Years My Way*, Glen Roven. Song: *Bye Bye Birdie*, "Let's Settle Down," Lee Adams, Charles Strouse; *Mr. Willowby's Christmas Tree*, "The Perfect Tree," Patty and Michael Silversher; *People: A Musical Celebration*, "Children of the World," Nona Hendryx, Jason Miles; *The Simpsons*, "Who Shot Mr. Burns," Alf Clausen, Bill Oakley, Josh Weinstein; *The American Teacher Awards*, "Come on In," Larry Grossman, Buz Kohan. Main Title Theme: *Central Park West*, Tim Truman; *Chicago Hope*, Mark Isham; *JAG*, Bruce Broughton; *Murder One*, Mike Post; *Nowhere Man*, Mark Snow. Kids, how many can you hum? Mark Isham was also nominated for his *Chicago Hope* theme last year; it must therefore be a new theme this time, but nobody seems to be able to tell the difference. Let's hear it for Penderecki!

Laserdiscs: MCA's Special Edition laserdisc of *E.T.*, due Oct. 8, will feature John Williams's score isolated in stereo on the secondary audio tracks. Williams will be among the interviewees in the supplemental documentary. There will also be an expanded *E.T.* score CD (of the digital recording master) included in the \$150 package.

Promos: John Alcantar at Super Collector has produced a promo 4CD set for Stu Philips of his *Battlestar Galactica* episode music.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Ron Jones's Emotif: Former *Star Trek: The Next Generation* composer Ron Jones has founded his own label, Emotif, to release soundtrack-styled new age albums. Three releases are already available, composed and performed by Jones on electronics: *Primal Tango: The Condor Returns*, *Into the Brave Night*, and *Ionsca: Return to Passion*. Write for more information to Emotif, 2314 W Magnolia Blvd, Burbank CA 91506; emotif@earthlink.com. A web site will be up shortly.

Record Labels and Their Records:

BMG: Forthcoming in Germany are a film noir album, *Metropolis* (not the Giorgio Moroder score) and a Disney "Silly Symphony" music CD. I cannot reach anybody at this company for more specifics; therefore I cannot publicize their albums, and the whole enterprise will go belly-up like some giant beached whale.

Citadel: Due August 23: *The Big Squeeze* (Mark Mothersbaugh, new film).

DRG: Due August is *The Vikings/Solomon and Sheba* (Mario Nascimbene, on one CD) and a Manuel De Sica compilation (also a single CD). Due September are *Italians Go to War, Vol. 1* (compilation), *A Farewell to Arms* (Mario Nascimbene) and *Sons and Lovers* (also Nascimbene). Due October are two single-CD compilations of various Italian soundtracks: *Literary and Drama Classics* and *Action and Adventure Classics*.

Fifth Continent: This Australian label plans another four titles in its "...At the Movies" series of compilations. Due in October is a 50th Anniversary Gold CD of *The Best Years of Our Lives* (Hugo Friedhofer), including additional material.

GNP/Crescendo: Planned for early fall are *Alien Nation* (David Kurtz, TV movies) and *Fantastic Television* (themes compilation). Due November is *Star Trek: First Contact* (Goldsmith). Crescendo has sweeping designs for further *Star Trek* TV albums, such as the long-planned Jay Chattaway *Next Generation* CD, but Paramount is not allowing any such projects to get underway until after the release of the new movie. Now in development is *Greatest Science Fiction Hits Vol. 4*, to be recorded by Dennis McCarthy and orchestra.

Hollywood: July 30: *The Crow: City of Angels* (song album), *Jack* (Michael Kamen score), *Emma* (Rachel Portman). September 24: *Mighty Ducks 3*, *The Crow: City of Angels* (Graeme Revell score).

Intrada: Due August 20: *The Stupids* (Christopher Stone, new film). Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due in August is the new Victor Young recording (*Around the World in 80 Days*, song medley, *Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*). A Richard Rodney Bennett concert music album is planned for September. Due in October is *Jerome Moross Vol. 2* (Flute Concerto, various works, including some film pieces), as well as a repackaging of *Jerome Moross Vol. 1*. Also due in October is a repackaging of some of Koch's Bernard Herrmann recordings, including *Concerto Macabre* (also the title of this collection), *Devil and Daniel Webster* suite, *Sinfonietta for Strings*, "Finale" from the *Symphony*, and *For the Fallen*. Planned for late 1996 and early 1997 are the other new orchestral recordings Koch did earlier this year: 1) Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. 2) Miklós Rózsa: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 3) Miklós Rózsa: *Violin Concerto*, *Concerto for Orchestra*, *Andante for Strings*.

Marco Polo: Due rest of 1996: 1) Max Steiner: *Lost Patrol*, *Beast with Five Fingers*, *Virginia City*. 2) Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. 3) Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, *Overture from The Adventures of Marco Polo*. 4) Bernard Herrmann: complete *Garden of Evil*, 13-minute



ID4 Composer David Arnold spent 90 minutes signing CDs for fans at Burbank's Creature Features on July 2nd, the day of the film and album premieres. It's the first in the store's Film Composer's Signature Series, to take place roughly once a month; next up is Shirley Walker for *Escape from LA*, call Creature Features at 818-842-9383 for more info. (Autographed CDs will also be available through the mail.) The evening was visited by such film music luminaries as *Star Trek* composer Dennis McCarthy, and GNP/Crescendo record producers Neil Norman and Mark Banning. Arnold also showed off his unique style of facial hair: it's called a goatee, and it's unlike any fashion out there right now—you've never seen anything like it.

suite from *Prince of Players*. These are newly recorded, conducted by Bill Stromberg, and reconstructed/restored by John Morgan. Also in the pipeline is a piano concerti CD of Herrmann's "Concerto Macabre," and Addinsell's "Warsaw Concerto," "Cornish Rhapsody."

MCA: Due September is the song album for *Grace of My Heart*. Forthcoming is the song album to *Bullet Proof*, as well as more mystery titles, since the MCA people were so wrapped up doing them they didn't have time to clue in their buddy Lukas.

Milan: Due August: *Island of Dr. Moreau* (Gary Chang, various), *Escape from LA* (score album, Shirley Walker). September: *Sunchaser* (Maurice Jarre, new Michael Cimino film). October 1: *Ed's Next Move* (new film, various).

Monstrous Movie Music: *Monstrous Movie Music, Vol. 1* (*Them!*, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Monsters*, *Tarantula*, *Gorgo*) will hopefully be out by the time this issue reaches people. Both feature 32-page booklets with definitive liner notes. The CDs will retail for \$16.95 each; autographed copies signed by either Herman Stein or Irving Gertz (your choice) are also available for \$26.95 each. Write the label at PO Box 7088, Burbank CA 91510-7088.

PolyGram: Sept. 10: *Caught* (new independent film, various). October: *Ridicule* (French comedy, Antoine Duhamel), *Jude* (from Thomas Hardy novel, Adrian Johnston). November: *Shine* (David Hirschfelder), *Portrait of a Lady* (new Jane Campion film, Wojciech Kilar). PolyGram will also be issuing the John Williams score to *Sleepers*.

Prometheus: Next up is John Debney's *Eye of the Panther/Not Since Casanova*. Due in September is *The Film Music of Allyn Ferguson Vol. 3* (Civil War films *Ironclads* and *April Morning*).

Rhino: Due August 20: *Blow Up* (Herbie Hancock). Sept. 3: *Bachelor in Paradise* (Cocktail Classics from MGM Films). Sept 17: *Gone with the Wind* (Max Steiner, 2CD set). Oct. 1: Judy Garland

2CD compilation, Al Jolson 1CD retrospective. Oct. 29: 2001: *A Space Odyssey* (original classical soundtrack), *How the West Was Won* (Alfred Newman, 2CD set, produced by Didier Deutsch).

Silva Screen: Due August 20 from Silva America: another James Bernard Hammer horror collection (*The Devil Rides Out*, *She, Kiss of the Vampire*, *Frankenstein Created Woman*, *Scars of Dracula*) and the second volume in Silva's Classic Western Scores series (*Red River*, *Old Gringo*, *The Proud Rebel*, *The Outlaw Josey Wales*, *Hang 'em High*, *Heaven's Gate*, and more).

SLC: Due July 24 from Japan's finest were *Jeffrey!* (Stephen Endelman), *Bora Bora* (Piero Piccioni), *Ran* (Toru Takemitsu). August 21: *The Road to Wellville* (Rachel Portman), *La Notte* (Giorgio Gaslini), *5 Donne per l'assassino* (Gaslini). Sept. 21: *City Hall* (Jerry Goldsmith), *Executive Decision* (Goldsmith), *Mrs. Parker and the Vicious Circle* (Mark Isham), *New Sound Jazz* (Piccioni), *Jun Miyake/CM Tracks Vol. 1*, *Hayashi Hikaru No Sekai*. Oct. 23: *The Quest* (Randy Edelman), *Chain Reaction* (Goldsmith), *Jun Miyake/CM Tracks Vol. 2*. Some titles have already been released by Varese in the U.S.; the SLC discs have different packaging.

Sony Classical: John Williams has recorded two new albums in London, to be released next spring. One is a film music album (various composers), the other is the premiere recording of his bassoon concerto, *The Five Sacred Trees*. • *Voices from a Locked Room* (Elliot Goldenthal) will be released when the film is out. Sony's new Bernard Herrmann recording (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films) will be out in September.

Varese Sarabande: Due August 13: *Chain Reaction* (Jerry Goldsmith), *Bordello of Blood* (Chris Boardman). Due Sept. 10: *Bullet Proof* (Elmer Bernstein score), *American Buffalo* (Thomas Newman), and probably *Legends of Hollywood 4* (Franz Waxman). Due fall: *Xena: The Warrior Princess* (Joseph Lo Duca). *Alaska* has been canceled. Coming soon is the second Fred Karlin jazz album, *Jazz Goes to Hollywood: The Seventies*.

CONCERTS

Arizona: Sept. 8, 9—Tucson, Casas Adobes Baptist Church; *The Raiders March* (Williams).
Idaho: Aug. 7—Sun Valley Sym.; *Around the World in 80 Days* (Young).
Michigan: Aug. 8—Detroit Sym., Meadowbrook; *Lawrence of Arabia* (Jarre), "Parade of the Slave Children" from *Indiana Jones and the Temple of Doom* (Williams).
New York: Aug. 17—Bard College, Annandale on Hudson; *Nocturne* and *Scherzo* (Herrmann, non-film, first performance since 1936).

Washington, D.C.: Aug. 16—U.S. Army Orchestra, Capitol Steps; *Indiana Jones and the Last Crusade* (Williams), *The Natural* (R. Newman), Nino Rota Medley.
West Virginia: Aug. 15, 17, 18—Wheeling s.o.; *Gettysburg* (Edelman).
Australia: Aug. 17—Regent Theatre, Melbourne; *Sunset Boulevard* (Waxman), *The Robe* (A. Newman).
Germany: Sept. 6—Musikkon, Wuppertal, Cologne; *Rebecca* (Waxman), *King Kong* (Steiner), *The Godfather* (Rota), *Psycho* (Herrmann), *The Untouchables* (Morricone), *The Blue Max* (Goldsmith), *Mission: Impossible* (Schiffrin), *Indiana*

Jones and the Last Crusade (Williams).
Spain: Sept. 6—Bilbao s.o.; *The Raiders March* (Williams), "Moon River" from *Breakfast at Tiffany's* (Mancini).
Sweden: Sept. 6—Stockholm s.o.; "Baby Elephant Walk" from *Hatari* (Mancini).
 John Williams will conduct the Boston Pops in a large concert of his music at Tanglewood, MA on August 26.
 Hollywood Bowl concerts: August 16, 17: Tribute to Gene Kelly, music from *An American in Paris*, *Heather on the Hill*, *Oklahoma* and more, some live to film. August 18: Music of Randy Newman, conducted by the composer. *Toy Story*, *The*

Natural, *Maverick*, *James and the Giant Peach*, more. September 13, 14, 15: Will include *Ivanhoe* (Rózsa), *Prince Valiant* (Rózsa), *Camelot* (Lerner & Lowe, arr. Newman, narrated by Patrick Stewart).
 This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Dates subject to change without notice. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras.
 For a huge list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Courage Under Fire</i>	James Horner	Angel/EMI	<i>Manny & Lo</i>	John Lurie
<i>Eraser</i>	Alan Silvestri	Atlantic	<i>Multiplicity</i>	George Fenton
<i>Fled</i>	Graeme Revell	Rowdy	<i>The Nutty Professor</i>	David Newman
<i>The Frightheners</i>	Danny Elfman	MCA	<i>Phenomenon</i>	Thomas Newman
<i>Harriet the Spy</i>	Jamshed Sharifi	Castle	<i>Pinocchio</i>	Rachel Portman
<i>Hunchback of Notre Dame</i>	Alan Menken	Walt Disney	<i>The Rock</i>	Glennie-Smith/Zimmer
<i>Independence Day</i>	David Arnold	RCA Victor	<i>Stealing Beauty</i>	Richard Hartley
<i>Joe's Apartment</i>	Carter Burwell		<i>Striptease</i>	Howard Shore
<i>Kingpin</i>	Freddy Johnston	A&M	<i>Supercop</i>	Joel McNeely
<i>Lone Star</i>	Mason Daring	Daring Records	<i>A Time to Kill</i>	Elliot Goldenthal

UPCOMING FILMS

Basil Poledouris wrote the six-minute piece for the segment of the Olympic Opening Ceremonies honoring the original Greek athletes. (It was great, sounding like a non-lethal *Conan*.) Nobody knows this because they didn't show him on TV conducting.

ANGELO BADALAMENTI: *Lost Highway*.
 JOHN BARRY: *The Horse Whisperers*, new James Bond film (tentative).
 ELMER BERNSTEIN: *Bullet Proof* (Adam Sandler, Damon Wayans), *Buddy* (d. Caroline Thompson).
 SIMON BOSWELL: *Jack and Sarah*.
 BRUCE BROUGHTON: *The Shadow Conspiracy*, *House Arrest*, *Infinity* (d. M. Broderick), *Fantasia Continues* (transitional material), *Simple Wish*.
 CARTER BURWELL: *Chamber*.
 GARY CHANG: *Island of Dr. Moreau*.
 STANLEY CLARKE: *Dangerous Ground*.
 MICHEL COLOMBIER: *Foxfire*.
 BILL CONTI: *Napoleon*, *Dorothy Day*, *Car Pool*.
 MICHAEL CONVERTINO: *Last of the High Kings*, *Indian in the City*.
 RY COODER: *Last Man Standing*.
 STEWART COPELAND: *The Girl You Want*, *The Leopard Son*.
 MYCHAEL DANN: *Kama Sutra*.
 DON DAVIS: *Bound* (killer lesbians).
 JOHN DEBNEY: *Relic*, *Long Kiss Goodnight* (d. Renny Harlin).
 PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Hamlet*

(Kenneth Branagh).
 RANDY EDELMAN: *Daylight*, *Gone Fishin'*.
 DANNY ELFMAN: *Extreme Measures* (Hugh Grant thriller, d. Apted), *Mars Attacks!* (d. Tim Burton).
 STEPHEN ENDELMAN: *Keys to Tulsa*, *Così*, *Reckless*, *Ed*.
 GEORGE FENTON: *The Crucible*.
 ROBERT FOLK: *Bloodstone*.
 JOHN FRIZZELL: *Beavis and Butt-Head*.
 RICHARD GIBBS: *First Kid*, *That Darn Cat* (remake of Disney film).
 ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *Batman* and *Robin*.
 JERRY GOLDSMITH: *Ghost and the Darkness*, *Two Days in the Valley*, *Chain Reaction*, *Star Trek: First Contact*, *Fierce Creatures* (replacing John DuPrez).
 MILES GOODMAN: *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard).
 CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director).
 CHRISTOPHER GUNNING: *Firelight*.
 MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).
 LEE HOLDRIEDGE: *Twilight of Golds*.
 JAMES HORNER: *To Gillian*, *The Spitfire Grill*.
 JAMES NEWTON HOWARD: *Rich Man's Wife* (co-composer), *Space Jam*, *One Fine Day*, *Trigger Effect*.
 IGGY POP: *Brave* (d. Johnny Depp).
 MARK ISHAM: *Fly Away Home* (the migrating birds movie).
 MAURICE JARRE: *Sunchaser* (d. Michael

Cimino).
 FREEDY JOHNSON: *Kingpin*.
 MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action).
 DANIEL LICHT: *Thinner* (Stephen King).
 LOS LOBOS: *Feeling Minnesota*.
 JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone).
 HUMMIE MANN: *Three Blind Mice*.
 WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.
 ALAN MENKEN: *Hercules* (animated).
 E. MORRICONE: *Stendhal Syndrome*.
 IRA NEWBORN: *High School High*.
 DAVID NEWMAN: *Matilda* (d. DeVito), *Jingle All the Way* (w/ Arnold Schwarzenegger).
 RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated), *Michael* (w/ John Travolta).
 THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Larry Flynt*.
 M. NYMAN: *Mesmer*, *Portrait of a Lady*.
 JOHN OTTMAN: *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).
 BASIL POLEDOURIS: *Amanda*, *The War at Home* (drama with Martin Sheen, d. Emilio Estevez), *Going West* (action, Dennis Quaid, Danny Glover, d. Jeb Stuart), *Executive Privilege* (president action movie, Wesley Snipes), *Starship Troopers* (d. Paul Verhoeven).
 RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Rosanna's Grave*.
 TREVOR RABEN: *Glimmer Man*.
 J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Killer*, *The Crow: City of Angels*, *Spawn*.
 RICHARD ROBBINS: *Surviving Picasso*, *La Proprietaire*.
 LEONARD ROSENMAN: *Mariette in Ecstasy*.
 WILLIAM ROSS: *Tin Cup*, *My Fellow Americans*, *Out to Sea*, *Evening Star* (sequel to *Terms of Endearment*).
 ERIC SERRA: *The Fifth Element* (d. Luc Besson).
 MARC SHAIMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*.
 HOWARD SHORE: *Crash* (Cronenberg), *Ransom* (d. Ron Howard, w/ Mel Gibson), *Looking for Richard* (Al Pacino), *That Thing You Do* (d. Tom Hanks).
 ALAN SILVESTRI: *Contact* (d. Zemeckis), *Deep Rising* (undersea aliens), *Tarzan: The Animated Movie* (Disney).
 CHRIS STONE: *The Stupids* (d. Landis).
 SHIRLEY WALKER: *Turbulence* (MGM Christmas release).
 JOHN WILLIAMS: *Sleepers* (d. Levenson), *The Lost World* (d. Spielberg, aka *Jurassic Park 2*), *Seven Years in Tibet* (from director of *The Lover*).
 PATRICK WILLIAMS: *The Grass Harp*.
 GABRIEL YARED: *English Patient*.
 CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel), *Kilronin* (thriller with Jessica Lange), *Set It Off* (black Thelma and Louise).
 HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamwerks), *The Fan*, *Bishop's Wife*, *Old Friends*.

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, RFD 488, Vineyard Haven MA 02568. FSM does not accept ads selling or wanting bootlegs.

Display ads are \$50 quarter page, \$80 half page, \$150 full page, and \$200 back cover. Please write or call for ad deadlines (508-693-9116). If you are from a big company

with lots of money, I will bend over backwards to accommodate you.

WANTED

Christian A. Johnson (1502 Burrill Ave, N. Vancouver, B.C. V7K 1L9, Canada) wants CDs of Michael Kamen's *Suspect* (VCD-47315) and *The Krays* (PMCD 5018).

Bob Mickiewicz (7 Whittemore Terr., Boston MA 02125; ph: 617-825-7583) is looking for worldwide trading contacts to trade recordings and share information on all types of soundtrack and related LPs, CDs, 45s, tapes, etc. Will buy or trade from an extensive collection. Primary

interests: 1) import (non-U.S.A.) soundtracks and shows; 2) obscure, private, promo-only and limited pressings; 3) unreleased film scores; and 4) studio-only material such as acetates, transcriptions, master discs/tapes, etc. All lists welcome.
Tom Vogt (3705 Brierwood Dr, Erie PA 16510; ph: 814-899-9685) wants to buy *Ruby Cairo* by John Barry.

FOR SALE/TRADE

Walter Thomas (633 Post St #451, San Francisco CA 94109): Gigantic sales! Discounts galore! One list each available of soundtrack CDs and LPs. Either one or both lists sent with your one long SASE.

CD list includes: *Field of Dreams*, *Lawrence of Arabia*, *King Kong*, and *Bernard Herrmann Film Scores*.

FOR SALE/TRADE & WANTED

Jerry Valladares (201 Lafitte Street, Mandeville LA 70448) has for sale CD soundtracks: 1) *The Bear* (Sarde), \$35. 2) *JFK* (Williams), \$8. 3) *How to Get Ahead in Advertising* (Dundas & Wentworth), \$7. 4) *Searching for Bobby Fischer* (Horner), \$10. 5) *Year of the Comet* (Mann), \$20. Add \$1 1st CD & \$.50 each additional for s&h. Wanted: Used CD and promo soundtracks; please send lists.

AUCTION OF HARD-TO-FIND FILM & TV CD'S

Stephen C. Harris, 10949 Palms Blvd. #14, Los Angeles, CA 90034

* indicates the CD cover is drilled or notched. + indicates an import pressing

Auction closes August 31, 1996. Good luck.

The A-Team (TV) +	Drugstore Cowboy	Never On Sunday +	Tie Me Up, Tie Me Down +
After Dark, My Sweet	Electric Dreams +	The Nun's Story	A Time of Destiny
Air Power / Holocaust (TV) +	Enemy Mine	Old Man and the Sea	Trouble in Mind
Almost an Angel	Eve of Destruction	Oliver Twist/Malta G.C. *	Two English Girls +
Anne of Green Gables (TV) +	The Fastest Guitar Alive +	The Outsiders +	Under Fire +
Antony and Cleopatra	Fools of Fortune +	Piano Lesson (TV/promo)	Walk on the Wild Side +
Article 99 *	Frantic	Pirates	When the Whales Came +
The Bear +	The Golden Child	Pit and the Pendulum	Where the River Runs Black
Bed and Breakfast	Gothic +	Pure Luck	The Wild Bunch
Berlin Blues +	The Great Race +	The Quiller Memorandum	Wisdom
Blue City +	Hang 'em High / The Way	Rambling Rose	<u>Compilations</u>
Boxing Helena (promo)	West / The Scalphunters +	Regarding Henry *	John Barry: The Persuaders +
The Buccaneer	Haunted Summer +	The Rose Tattoo	Elmer Bernstein: A Man & His
Cage	Hero and the Terror	Roxanne	Movies (Mainstream) +
Captain from Castile (Facet)	Homeboy +	The 7th Voyage of Sinbad	Georges Delerue: London
Cassandra Crossing +	Hot Shots!	Sex, Lies & Videotape	Sessions, Volume 1
Cocoon: The Return	IP 5 +	Shipwrecked	Bernard Herrmann: Citizen
The Collector +	Is Paris Burning +	Shy People +	Kane (London) +
Come See the Paradise	Jean de Florette	Spellbound (Stanyan)	Bronislau Kaper: Film Music
The Company of Wolves +	Kafka	Spies Like Us *	Henry Mancini: In Surround
The Connection *	The Last Unicorn +	The Spirit of St. Louis *	Randy Miller: Music for Films
Crimes of Passion +	Lifeforce	Stanley and Iris	Richard Mills: Franz Waxman,
Criminal Law	Like Water for Chocolate	Steel Magnolias	Volume 1 (Varese)
Damien: Omen II +	Man in the Moon	Surrender	Lionel Newman: Erich Wolfgang
The Day of the Dolphin +	Manon of the Spring	Taxi (TV)	Korngold (Stanyan)
Deep Star Six *	Mirror, Mirror (promo)	Teen Wolf +	Dimitri Tiomkin: Film
Dragonslayer	Mr. Lucky (TV)	The Temp	Music (CBS)

FILM SCORE MONTHLY BACKISSUES

Send to RFD 488, Vineyard Haven MA 02568; postage is free. U.S. funds only. Package deals: All 1993 (#30/31-#40): \$20 (\$6 off!). All 1994 (#41-52): \$22 (also \$6 off!). All 1995 (#53-64): \$22 (again \$6 off!).

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein FMC LPs; '92 in review. \$5

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Con. Report, *Star Trek* editorial. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, *Pinochio*, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Composers Dictionary. \$2.50

#36/37, August/September. 1993, 40 pages. Elmer Bernstein, Bob Townson (Varese), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest* DSV), Richard Kraft and Nick Redman Part 2. \$2.50

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. \$2.50

#40, December 1993, 16 pages. Kraft & Redman 4, Re-recording *The Magnificent Seven*. \$2.50

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute

report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speedy*), Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. \$3

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovichs Anon. \$3

#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. \$3

#55/56, March/April 1995, 24 pages. Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2. \$3

#57, May 1995, 24 pages. Jerry Goldsmith in concert (again!), Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman, 1994 Readers Poll, *Star Trek*. \$3

#58, June 1995, 24 pages. Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1. \$3

#59/60, July/August 1995, 48 pages. Sex Sells Too (silly old sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in the concert hall, tons of letters and reviews. \$4

#61, September 1995, 24 pages. Elliot Goldenthal (*Batman Forever*), Michael Kamen part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans. \$3

#62, October 1995, 24 pages. Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varese Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed. \$3

#63, November 1995, 24 pages. James Bond Special Issue! John Barry and Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Collecting 3, Davy Crockett collectibles. \$3

#64, December 1995, 24 pages. Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Film Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*. \$3

#65/66/67, January/February/March 1996, 48 pages. Thomas Newman, Toru Takemitsu, Music for *Robotech*, *Star Trek*; Top Ten Influential Composers; Heitor Villa-Lobos, Philip Glass, songs in film, best of 1995, film music documentary reviews. \$4

#68, April 1996, 24 pages. *The Taking of Pelham One Two Three*: analysis and interview with David Shire; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo vs. bootleg collector tips. \$3

#69, May 1996, 24 pages. The story of the music in *Plan 9 from Outer Space*; Walsh's funny movie music glossary; Herrmann and Rózsa radio programs; Irwin Allen box set review; "Into the Dark Pool" column. \$3

#70, June 1996, 24 pages. Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review. \$3

MAIL BAG

c/o Lukas Kendall
RFD 488
Vineyard Haven MA 02568

...Your correspondent John Bender works himself up into a lather about the *Last Tango in Paris* collaboration of Gato Barbieri and Oliver Nelson, asking "is the world so lacking in people of integrity that there has been no one to suggest that these two men might again work together?" Gee, could it have anything to do with the fact that Oliver Nelson has been dead for over 20 years?

Ted Naron
633 W. Melrose
Chicago IL 60657

John and I knew that, we were just checking you guys.

...After feeling the pain also about the "Price Guide" I must say that a guide that can't get the original price of *Flesh + Blood* (\$10.98) right, is bound to be taken skeptically by readers, not to mention the inaccuracies of many of the comments: 1994's *Color of Night* Frontiere's first score in 15 years? What about *The Aviator* (1985), etc.? The point is, readers don't know which comments are true and which are not, let alone the prices. Why not a "U.S. Soundtrack Guide on CD" without any prices and more about different issues, comments of "collectible," "very collectible," etc.? That's all that is necessary.

Don Flandro
9585 Brandy Creek Dr #101
Sandy UT 84070

*It was my fault for goofing the price on *Flesh + Blood*; yes, that was a mistake about Frontiere. Readers can take heart in that most of the comments are true—and so are the prices. First Editions are hard.*

...Many thanks to John Walsh's hilarious yet insightful list of film music clichés (#69). I am also a fan of Roger Ebert's *Little Movie Glossary*, and this is a fun extension. Other possible entries: Carrey Principle: Any film starring Jim Carrey will have an awful, irrelevant song compilation album (applies to most summer movies, actually). Piano: Musical instrument composers of low-budget synth scores believe will give their drones interest. GoldenEye: Only music-score CD available in Hell. On a different note, one fantastic TV cartoon library score is Christopher L. Stone's *TaleSpin*, sadly available only on an impossible-to-get promo CD. With its big orchestra and lavish orchestrations, it ranks with Shirley Walker and company's *Batman* music as some of the most exciting TV scoring in recent years. Fans of Korngold and Williams will especially go for it. Lastly, the boneheaded record-label exec who canceled the expanded *Speed* reissue should be forced to take *Name of the Rose*, *Thunderheart* and *GoldenEye* to his desert island. 'Til James Horner wins an Oscar, I'm...

Robert Knaus
320 Fisher St
Walpole MA 02081

...This letter is in response to John M. Stevens's inflammatory remarks in FSM #69. Mr. Stevens, I don't know what world you live in, but it must be awfully nice to be King of the Soundtrack Collectors in proclaiming "Miklós Rózsa is, was, and always will be No. 1 on any list!" And you

have the audacity to cite John S. Walsh as frightfully snobbish and self-centered! Sounds like you're projecting a little. Admittedly, I did not agree entirely with Mr. Walsh's Top Ten Most Influential Film Composers list, but as a normal person, I accepted this as a difference in opinion. Only a socially maladjusted individual, whose insecurities must be enormous, would feel the need to write in, making sweeping statements about a form which is, for the most part, best left to subjective criticism. Yes, Miklós Rózsa was a fantastic composer. His melodic writing was fluid and beautiful, his orchestrations were varied and exciting, and his sense of underscoring a film's drama was deft. However, there are about 100 other composers who are equally as brilliant at the craft (I won't list them for the sake of space). And, if you read the title of the article more carefully, *influential* was the operative word. I agree that Rózsa's style isn't used much these days and, by that token, he must be excluded from the list. I don't think it is bad to be passionate about music; it's great to have such strong feelings about art. But no one should get so carried away as to make blindingly close-minded assertions or worse, threats, if someone doesn't share their views. That's pretty scary and I'm sure the late Mr. Rózsa would not condone such behavior.

David Coscina
2912 Oslo Crescent
Mississauga, Ontario L5N 1Z9
Canada

...John S. Walsh's rating of the Ten Most Influential Film Composers (#65-67) was right on the money—almost. Some of his remarks concerning Horner and Williams disappointed me because of their harsh subjectivity.

Has Mr. Walsh ever, by chance, listened to *Glory*? *Glory*, to contemporary connoisseurs, I believe, is the penultimate Horner score. I owned *Glory* on cassette, then CD for two years before I even heard Horner's *Star Trek II* track, and while most of Horner's many other works (excluding *Krull*) before and after are admittedly same-sounding, *Glory* was, indeed, a thoroughly original work that stands on its own.

One can say, as Mr. Walsh probably would, that *Glory* is just Horner extending his penchant for choral scoring to its most overly dramatic height, joining orchestra and Harlem Boys Choir in a duet that would make Richard P. Condie roll in his grave. But I dare say that no other score to a Civil War movie has better amplified and memorialized its soul and emotions than Horner's. Mixing marching drums and flute with solo horn, Horner—intentionally or unintentionally—created a simple score that is nevertheless filled with inspiring passages, with relationships to the images that are, yes, "uncannily effective."

Most of the time the listener does not reminisce over other Horner albums when listening to this one, but rather admires the composer's flexibility and adaptability. *Glory* is a shining example of what else Horner could pen if he really had the time to think about a score.

I must add that much of Mr. Walsh's critique of Williams had been begging to be written for years. I was about to give him three cheers until his anti-escapist rant starting with *Jedi*. A "crappy film"? "Lucas's pretentious philosophical underpinnings"? "Backward-looking filmmakers

such as Lucas and Spielberg"?

Music critics really should not aspire to be film critics. Most major movie critics (and about one billion other moviegoers, including me) would take exception to those statements. If Mr. Walsh is going to stay at a level above us mailbaggers, he should try to at least reflect the general opinion of the staff, let alone the readers.

George Werner
5224 W Alameda Dr
Glendale AZ 85310

It is funny in that you would think the word "penultimate" would mean "best," but it actually means "next to last." Right now, Horner's penultimate score is Balto.

...As much as I was disappointed by Varese's *seaQuest* CD, I am happy about their *Shadows of the Empire*. The CD contains over 50 minutes of pure and fine score and comes with a nicely done booklet—just the way it should be.

What I am really impressed by is the CD-ROM part, which is way better than the one on the *Nixon* CD. It's great to take a look at recording-session photos, the paintings for *Shadows* and even photos of several pages of Joel McNeely's handwritten score—great! I listened to track 6, "Xizor's Theme," and followed along—it fits perfectly (though it is not easy to see all the notes clearly) and it's far more fun than I thought. Video interviews with McNeely and/or videos from the recording sessions (like those with John Williams on *Nixon*) would have made the CD perfect.

But overall this is a great release and I am looking forward to hearing (and seeing) more soundtracks with well done CD-ROM parts like this in the future.

Ingrid Kohl
Allbauweg 9h
45138 Essen
Germany

*I finally got a computer with CD-ROM capabilities (bought a new one—just to see *Shadows of the Empire*!) and it was fun to see the score excerpts. However, in my old age and hard-set publishing ways, I find the pick-and-choose format of all these discs limited. It's like a magazine, except it takes five seconds to turn a page, and nobody has bothered to edit it into a well-flowing order. It seems like there are a ton of options, but they all fiddle out into nothingness—kind of like every web page. Long live hardcopy! Plus, I don't like web pages because I don't have one and don't understand how you would make one.*

...I've noticed that *Film Score Monthly* has more articles, profiles and interviews, and I applaud any expansion of interesting film score discourse, but somehow the magazine seems to have lost something. There seems to be less reader involvement and interaction and more (and longer) pre-packaged articles, interviews and analyses. Sections that spoke directly to the readers and collectors seem to have diminished.

Readers' questions are virtually non-existent, there are generally fewer reviews, the Mail Bag sometimes seems a little less engaging, and even Readers' Ads aren't as interesting as they once were (I'm sure fees and greater availability of material are the culprits in that case). I can't remember the last time you ran a discography, a (non-year-end) readers' poll, reports on current industry happenings or introductory aspects of collecting, etc.

The quality of the articles you run is high, but what I'm trying to say is the publication is more polished, but has less excitement than when it was a Soundtrack Club (if glancing at those old backissues is any judge). I suppose we've all become more jaded, knowledgeable or spoiled with all that's currently available. People used to be happy if there was an LP release, now they're disgusted if there's a minor imperfection in the sequencing, sound quality or liner notes of a CD. I guess it's a trade-off.

Your current information blackout on bootlegs (along with other tirades you've had in the past) smacks a bit of that "bad experiment in public manipulation" that you spoke of in #68. As you make more of these public statements and fly off the handle, you end up with rants that aren't as fully formed, thought-out or objective as they perhaps should be (and then you end up apologizing for it later).

You mentioned for instance, "The entertainment business is all the same, however, in that it's about selling something that people don't need, which I find fundamentally distasteful." That does explain the "weird tone" in FSM. But given that viewpoint, do people really need soundtracks? Do they need music? Do they need art? Would people physically starve to death from the lack of it? For that matter, do people need cars and airplanes? They seemed to get along without them. There are few things people actually "need."

Perhaps instead of majoring in music, you should've become a farmer or a weaver or perhaps gone into the construction business, if a future in the entertainment business is fundamentally distasteful. I'm not defending the shallowness or overly commercial nature of the entertainment industry, but the conflict represented by that "weird tone" in FSM and the resultant half-baked barangues are sometimes kind of immature.

It's possible to appeal to an audience without sucking up and it's possible to question and enlighten without rebuke. "I'm always rethinking my arguments," but in the meantime, you've come out with some public tirade. I've seen you trash certain composers, and then in the next issue have a glowing interview with them. If you feel constrained by not being able to say what you really think, perhaps it's not the limitations of having to appeal to an audience, but that you're just way too negative and hostile. Or that your ideas and opinions are just not fully formed yet.

I enjoy the ponderings and musings in FSM because it's fun and important to question the universe, but you often seem to wholeheartedly attack something before you fully understand it (attack being the operative word).

Michael Lim
1255 University Ave #327
Sacramento CA 95825

Yeah, that's what makes it interesting! These are valid comments and I agree that more reader participation would be good. Sometimes there simply isn't time for it, which was often the case when I was busy at school. A lot of the time it's hard just to keep the energy level up. When I started FSM, people were so excited to get anything on a semi-regular basis; now it's harder to make the Mail Bag or the humor sections as interesting, because so much has been said and heard. Next month: Naked composer wives photos!

QUESTIONS

Michael Lim's letter (last page) guilted me into doing a new installment of this column. Some of the questions and responses date back to, oh, say 1870. Hopefully they will be interesting to readers. It is amazing how soundtrack fans can seize the minutia of this field and love every bit of it.

If you have any questions or comments, please send them in (address last page). However, to diffuse certain topics:

Why isn't there an album for soundtrack X? This may be due to any number of reasons from the "too expensive" rainbow: master tapes lost/degraded; re-use payments to musicians prohibitive; copyright holder reluctant. Certain scores are just not commercially viable for a record label.

Is there an album for X? There are a number of books which will help fans find out what LPs and CDs exist. In a future column, I will outline "The Soundtrack Collector's Reference Library."

What was the music in the trailer for movie X? I have to tell you all something. As much as I love watching movie trailers, I can't stand it when people are interested in finding out what the music was in one of them. The answer is usually that it is a mess of different, overly used pieces, perhaps combined with original music, which has nothing to do with the picture. Trailer veterans: *Forrest Gump*, *Rudy*, *Aliens*, *The Rocketeer*, *Hook*, *The Nightmare Before Christmas*, *Come See the Paradise*, *Crimson Tide*. People see these and desperately want to find out what some 15-second bit was, and it just represents Hollywood marketing screwing with your head. Resist.

Incidentally, my short list of music which should be in trailers but never will be: *Rio Conchos*, *The Taking of Pelham One Two Three*, *Capricorn One*, *Zulu*, and anything from the last reel of *The Mechanic*. Now these would get me excited to see a film!

Some Q and A's:

Q: Is the Don Davis who scored part of A Goofy Movie the same guy who scored a Star Trek episode and orchestrates for James Horner?
-Rob Knaus

A: Yes.

Q: What happened to the proposed Mark Snow X-Files score CD?
-Rob Knaus

A: It is still coming from Warner Bros.

Q: Did James Horner receive any money for the Land Before Time music tracked into its two direct-for-video sequels?
-RK

A: Besides asking what anybody is doing watching *Land Before Time* sequels, I will answer yes, I'm sure he did. I've been asked if composer X gets paid if his music is used in another movie, a commercial, or for that matter in the lobby of a ski resort. The answer is always yes (providing the company using the music is honest). There are two huge music royalty companies that take care of this: ASCAP and BMI. Even though Universal presumably owns the publishing and master-tape rights to *The Land Before Time*, Horner is still owed a composer's royalty payment every time it is used somewhere. If anybody has a finer grasp of such things, please write.

Q: Is it true that Jerry Goldsmith always placed what he thought to be the best cue of his score at the end of the face A of his

LPs?

-Stephane Auberger

A: I don't know, but now that I think of it, this seems to make sense...

Q: Is the 20th Century Fox Fanfare usually played by the same orchestra that performs the music for a particular film, or do they use a pre-recorded one?
-Jack Lee

A: A little of both. The Fanfare is periodically re-recorded, often during the sessions for a new film, but it is by no means re-recorded anew for every film. Bruce Broughton recorded the Fanfare when he was doing *Baby's Day Out*, and before that it was recorded (to get a new digital copy) when Elliot Goldenthal was doing *Alien*³.

Q: Why did Lionel Newman conduct some of Goldsmith's scores in the 1970s (*The Omen*, *Alien*)?
-Mark So

A: There is no exact reason. Lionel Newman (Alfred's brother) was Fox's music director at the time, and was an excellent studio conductor. In the case of *Star Trek: The Motion Picture*, the majority of which was actually conducted by Newman, Goldsmith wished to remain in the recording booth to hear how the electronics were being mixed with the live instruments.

Q: Are all or most of the major studios' master recordings preserved digitally now? In other words, do we have to worry about contemporary soundtracks ever being lost to deterioration?
-Michael Lim

A: I guess they're all preserved digitally now, but I'm sure tapes are still being lost and destroyed. The good thing about digital recording and storage is that these things do exist in multiple, nearly identical digital copies. It's no longer a case of there being a single master recording, and the music living or dying by those reels. As for the actual digital recordings lasting, who knows? With analog reels, depending on the quality of the tape and storage conditions, sometimes recordings from the 1950s will be perfect today, whereas ones from the early '80s will be falling apart. DAT's are great; let's just hope nobody stores them near their magnet collections.

Q: How much more difficult (and expensive) is it for major companies to dig into their vaults and release a previously unreleased score than it is to release one that was already out on LP?
-Michael Lim

A: It depends on so many factors: the legal owner, the condition of the tapes, the existence or not of union re-use fees, etc.

Q: Why do fools fall in love?
-M. Lim

A: Because of the Oedipus complex. A man suffers a trauma in being separated from his mother and spends his life seeking her image in other women. I don't know what it's supposed to be for women. Things were different in Freud's time.

Paul Ettinger in Nova Scotia, Canada was wondering what a record distributor is or does (i.e. Fox's Classic Series is held up for lack of a distributor, but what's a distributor?). A distributor is the link between the record label and the record store; they take the album, most often they are the ones who manufacture it, and they make sure it is widely available so wholesalers and retailers can carry it. In the U.S., there are only a handful of major labels with their own distribution companies: BMG, WEA, MCA, Sony, PolyGram. Milan is distributed through BMG, and Varèse goes through MCA (actually MCA's company is called UNI), which is why Milan and

Varèse get most of their albums in stores.

William Broughton, who has conducted a number of compilations a la Erich Kunzel, is Bruce Broughton's brother.

Dan Savio and Leo Nichols are pseudonyms Ennio Morricone used early in his career. Fans are designating a growing number of real people as Morricone pen names. Nicola Piovani is a real person!

Film Music Glossary Additions:

Updating John Walsh's article in #69:

The John Barry 1-5-3: Scale degrees usually played by cellos in any of his romantic scores (*Somewhere in Time*, *Hanover Street*, *Out of Africa*, *High Road to China*, *Peggy Sue Got Married*), instrumental versions of James Bond songs ("You Only Live Twice," "All Time High," "Moonraker") or action scores (*Raise the Titanic*, *Dances with Wolves*). Also used to good effect in the opening bars of Andrew Lloyd Webber's "Memory" from *Cats*.
-Harrison Y. Shinn

Now! Used in trailers after the main premise of the film is stated. The narrator will start, "He's a good cop from the bad side of town, she's a tough beauty pageant contestant..." whereupon footage of the two are shown doing whatever they do. When the conflict arises, the narrator's voice will deepen and intone the word, "NOW!" and the villain of the film is introduced saying something like, "...I want 300 million dollars by 3:00 this afternoon or else I will blow up the city zoo..." or some such drivel. Usually used in trailers with either *Aliens*, *The Abyss* or *The Rocketeer* as temp scores.
-H. Y. Shinn

"Porno for Pyros" Procedure: Current method of film production in which studio executives pick a dozen bohemian, talent-less bands to each perform a song for the film so that the bands' names can be displayed at the end of the trailer—as though the only way to get teenagers to spend \$7 for a movie is to hear 30 seconds worth of a song (which they can hear in its entirety for free on MTV) blare from a prop radio in one brief scene. [Rob Knaus also wrote about this in his letter, p. 6, as the "Carrey Principle." -LK]
-Trevor Ruppe

Corrections:

In Ross Care's review of *A Streetcar Named Desire* in #65/66/67, there's a sentence that should read "But since *Streetcar* contains some of the sexiest music ever composed... passion and erotic energy are essential." You can look back to see what it accidentally said.

Concerning *Streetcar*, Ronald Bohn in Bakersfield, CA has some additional data: "The piano score Care mentions in the third paragraph was recorded by Al Mandel, and is available on Premier CD 1013. But Alex North also adapted the score for a ballet in 1952—for Mia Slavenska and Frederic Franklin Ballet Company. In the '80s it was taken up by the Dance Theatre of Harlem, and a recording was made, conducted by esteemed Broadway conductor/arranger Milton Rosenstock (Premier CD 1017). The ballet is divided into four parts and lasts about 40 minutes. Both the piano score and the ballet music are interesting, but can't measure up aurally to the power of the original soundtrack album. But North (God bless 'im) really got a lot of mileage out of the score, apart from its original filmic presentation."

Rudy Koppl has an *Apollo 13* promo update, re: his "Apollo 13 on CD: The Real Thing" article from #68: "MCA printed approximately 1,000 extra copies of the *Apollo 13* score-only promo CD for Academy members to review for their votes on best original score. So approximately 1,500 original promos exist today."

Victor Field in London has "a partial response to Jeff Jones's question in the September 1995 issue about Henry Vars. He used to work on Ivan Tors TV shows in the 1960s, e.g. *Flipper* and *Dakari* (he wrote the theme music used for *Dakari*'s first season; the better known one by Shelly Manne came along in season two)."

In a previous review column I neglected to name the composer of *Sharaku* (on an SLC CD). Nobutaka Suzuki informs me it is the late Toru Takemitsu.

Steve Russ in Australia writes: "You might be interested in a small omission in Andrew Lewandowski's appraisal of *Lawrence of Arabia* in his 'Soundtrack Album Oddities' article Part VII. He makes no mention of the fact that the Varèse CD (VSD 5263) also has the play-out music (uncredited) tacked on to the End Title, increasing that track's running time from the LP's 1:05 to 3:41."

It's a little after the fact, but Paul MacLean pointed out some influential film scores, referring to John Walsh's article from #62: Goldsmith's *Under Fire* ("Two words: pan pipes"), Bernstein's *The Magnificent Seven* ("Thanks to its use by a certain tobacco company, there are unfortunately a lot more smokers in this world; no offense to great composers who enjoy lighting-up"), and Vangelis's *Chariots of Fire* ("This pervasive score surely gave birth to the 'electronic '80s'; *Starman* was obviously tempted with 'Eric's Theme'").

Unanswerables:

Q: I recall reading that Jerome Moross took some of his film music and wrote a concert work entitled "Music from (for?) the Movies." When was this written and what music does it contain?
-Kevin Deany

Q: John Debney is credited with writing a Saxophone Concerto in *Searching for Bobby Fischer*. Is this something he wrote for the film, or is it incidental music that can be heard in the background of a scene at school?
-Paul Bouthillier

A.J. Lehe, in response to the James Bond issue (#63), asked why none of the various soundtrack versions of the instrumental Main Title for *From Russia with Love* sound anything like the movie version. I watched the film and it definitely seems to be an alternate take as opposed to the album; why, I don't know.

Preston Jones brought up something film music fans would be interested in (I have no further information): "A couple of nights ago I saw the celebrated British stage production of J.B. Priestley's *An Inspector Calls*. Has there been any mention in FSM of the fact that the show begins with an elaborate pantomime choreographed to a recording of Herrmann's *Vertigo*? Another *Vertigo* selection serves a similar function later in the show, but you have to look in the fine print of the program to find Herrmann's credit. (The majority of the show's score, by Stephen Warbeck, is employed very cinematically under dialogue.) I'd be very curious to know the story behind this." Anybody? •

MICHEL COLOMBIER

Michel Colombier's music career spans film, TV, theatre, records, advertising, pop, ballet, and concert music... composing, performing, arranging... the works. Born in Lyon, France in 1939, his musical education started as a child with the piano—later trombone when he discovered jazz—learning all sorts of musical forms essential for a versatile film composer. Some of his best known films are *The Program*, *Posse*, *New Jack City*, *The Couch Trip*, *The Golden Child*, *White Nights* and *Purple Rain*—plus the upcoming *Barb Wire*. The following interviews were done at different times, by Thomas Sanfilip and Jörg Kremer, respectively.

Thomas Sanfilip: In your early years you studied piano and theory at the Paris Conservatory. Whose style had the biggest influence on you?

Michel Colombier: Chopin was definitely a big influence, because there is something that comes to everybody who plays an instrument. There will always be a writer that will correspond more to your hand. There are some people that are very much at ease with Bartók, or whoever it may be. I really had an affinity with Chopin. I don't know if we had the same size fingers, but that doesn't matter. What matters was that I felt really comfortable in the same territories. My first love in music though is Bach. Chopin came later around the age of ten or eleven, something like that, but Bach was the first composer that signaled to my family that I had a connection with music. That would be while my father was still a prisoner of war. I was born in 1939, and actually met my father when I was six after he returned from the war in 1945. I've been told that I would be walking around with tears, sobbing, when I was listening to music coming out of the radio, especially Bach's music. The ballet at the beginning of *White Nights* is an adaptation and transcription of Bach's Passacaglia in C minor for Organ. Since I studied church organ, I had in my library all these pieces by Bach. Because of my knowledge of the different registers that you use in organ, I knew what it sounded like being played on a church organ. What I did was I made a romanticized version. I kept all the notes exactly the way they were, except that I added a couple of spots, maybe three, which for filming reasons they needed me to expand. I had to cut the transcription down, because I think the original piece is about 15 minutes long, maybe more. Obviously, it could not be that long for the opening of the movie, so it was cut down to maybe half.

TS: You did a version of Strauss's *Thus Spake Zarathustra* for the film *Surrender*.

MC: In the film a party takes place in the Museum of Aviation. When I spoke to the director he said he had put in that piece of music, but, of course, he could not get the rights to use it—it's very expensive when you take a rendition conducted by whoever it may be. You're talking thousand and thousands of dollars, so one of the simplest ways to avoid that problem is to ask the composer to make his own version of it.

TS: When you arrived at the Conservatory, you were looking for something spiritual, a "non-mechanical instruction" in music. What exactly was on your mind?

MC: It was extremely boring for me. If I used the wrong fingering and therefore missed the next note, or the next passage, I did not need a professor from the Conservatory to tell me, "You hit the wrong notes." "I know I hit the wrong notes," I would say. "Tell me something I don't know—

tell me about interpretation." I guess I've been spoiled by the fact that my father is such a phenomenal musician, and his way of teaching me has always been based upon the soul of things, and although extremely strict with the mechanics, they are the vehicles of the soul and not the finality of it.

TS: When you say the soul, you're talking about a deeper interpretation of the composition, something that is more interpretive?

MC: Yes, what you see in a part. You can put as many annotations as you want, and we do have a lot, from the pianissimo to the forte, the decrescendo, accelerando, andante. You can write anything you want. You can make another if you want to round the notes. Still, it's a personal exchange when you sit down with your instrument. Something has to come out where you have to give your reading of that piece. You're not supposed to give the writer's rendition—only he can do it if he has the finger for it.

TS: So there will always be some variation.

MC: Well, that's what's interesting. That's why I think Glenn Gould's Goldberg Variation is unique because he played it a way that no one had played it before. That's the whole point. When you hear a great interpreter, you want to hear the way he says it. You want to be blown away by somebody who says it like no one ever thought of it that way. He may play it much slower, or he will whisper it instead of banging on the piano through the whole thing. Whatever it may be, he has all the rights because he is the interpreter in the same way that you have remarkably gifted actors that will take a classic work and transpose it to 1950 Hong Kong, for instance, instead of playing 1920 Florence.

TS: At the time you were at the Conservatory was your goal to be strictly a composer?

MC: Well, I'll tell you. There was not much definition, except that I knew that I just wanted to continue to be in music and work. I think while I was at the Conservatory I was trying to be a better pianist, but at the same time I had already started to improvise. I had already done arranging for many years and learned how to conduct, so it wasn't clear what I was going to eventually do. I think that at the end of my teens I would have loved to be a conductor. I think that was something that was appealing to me, although I was already playing jazz with bands and stuff like this. My inclination in the classical world was probably more toward being a conductor.

TS: You started arranging for French films, commercials, and record production. Did you do many French films before you met up with Petula Clark?

MC: Yes, I did. At first I was writing for the late composer Michel Magne. He's the one who really taught me the mechanics of film score. And then after that a string of collaborative efforts. I wrote a movie with one person, and then with another. I was also signed as musical director for Barclay Records, a record company. I was about 22 years-old. Then after that I met Serge Gainsbourg. He is a very important figure in our classical life in France. We became very close and worked together for many, many years. We had a long string of collaborations, mostly on film music, sometimes on songs. We just got nominated for a Cesar in France for a movie that was named after a song we wrote called *Elisa*. Somebody wrote a movie around that song. Zbigniew Preisner did the score, and friends of



mine who have seen the movie in Paris said the song is the centerpiece of the whole score, so that's why they nominated the three of us, Zbigniew, Serge and myself, for best score.

TS: Was it common in the 1960s in France for films to release a soundtrack?

MC: There were very few that were released. I know that when I was working with Michel Magne they were released under his name. There was one, *Un Singe en hiver*, a movie by Verneuil starring Jean Gabin and Belmondo. After that we did *Le Repos du guerrier*, a very famous movie by Roger Vadim with Bardot. There is also a soundtrack from a movie that I did in France called *Les Onze mille verges* in 1975. The soundtrack has been released. I think I have one copy of the record. There was also a movie called *Tarot*, also called *Angela*. The soundtrack was released with Philippe Labro's *L'Heritier* on the other side, so on the LP there was one side from one movie, one side for the other movie.

TS: You met up with Petula Clark and became the arranger for her TV shows. Then you came to the United States with her and worked for Universal Studios. How many films did you work on for Universal?

MC: *Colossus* was the very first thing I did with them. That was the only feature I did for them—the other things were TV. They asked me to do a movie of the week. It was called *The Other Man*, and they liked that very much, and right away asked me to do other things, a series called *The Survivors* with Lana Turner and Ross Bellamy. There was also something called *The Rhineman Exchange* which, I forgot, went for six or seven hours. They called it a mini-series. There was one other project, but that was about it.

TS: How would you define your style in both classical and pop, and as a film composer? Do you have a creative or philosophical approach to film when you've gotten an assignment, aside from the fact the film has to be supported by music? Are there certain signature musical things that you strive to maintain in your film music?

MC: I don't know how I can define it, because I think what I do with a film is first find out what the film needs—that for me is an important question. When I look at the movie I get an inspiration from the movie—maybe just a concept, that is, just in the brain. It's not necessarily coming from the heart. You don't know until you try it on. Once I start trying the idea that I have and look at it with the movie, then I see if they are

meant to be together or not. I'm not at all going for a signature thing where if you hear a score of mine you'll recognize it. I know that people have said to me throughout the years they recognize a score as mine. Sometimes I ask, "How can you recognize it? I've never done that before." "Well," they say, "I recognize it." I can use a symphony orchestra, or I can use a piano solo, or I can use a rock and roll band, or a synthesizer, whatever it may be. It could be anywhere between jazz and avant garde. My love for music needs different branches. I don't sever one branch because I like another. It's like having children. They all interact more or less according to whatever the project may be, but I could find myself adding a percussion pattern inside of rock and roll that could be completely inspired by Brazilian music, for instance, or African tribal. I think if you're a composer, you receive the inspiration and the idea, and you disperse it to the players. The inspiration is definitely not something that comes from the outside. I think what comes from the outside is definitely some influences that you receive from different ethnicities, different cultures, different styles. For instance, if you listen to Brazilian music and you like it, then something is going to be part of your style from that point on—it's going to be part of you, but the inspiration itself comes from inside.

TS: What you're saying is you touch into many styles depending upon how you interpret what will be expressive for the film itself. Is that on primarily an emotional or analytical level?

MC: The inspiration is really triggered by the movie—it's definitely emotional. I look at it and then something talks to me and tells me things. All of a sudden I will hear one instrument rather than another, or I will hear some chords, or I will hear things. I'm listening to what the movie wants basically. There's many elements. It's not like the light is on or off. First of all, I must be satisfied with the approach that I utilize, or the concept and the vision that I have for the score. I go back to the drawing board until I'm satisfied with it. When I call up the director to check what I have done, that's when I have reached a point where I say, "Okay, I think I've got it now. I like it." I look at it, and I have a studio where I play my 24-track machine with the video. When I feel that it's there, there is that homogeneity of those two elements. Those characters now are talking to each other. They make me feel that they are one now. When I reach that point, I go to the director. If the director agrees, then off we go, and then it's a matter of the different cues once the style has been found. I normally am happy with the concept, but there's another part of the process, that is, when they dub the movie. Sometimes the level that the music is positioned in the mixdown is not correct. The mix changes the relationship. There is a very precise level at which the music should be played, and I'm trying to be very explicit when I play. For instance, I like to have a very close relationship with the actors, so that when I do a movie they will come over every two or three nights. In the evening I play them what I've done for the two or three past days and show them the cues, and I play the cue at a very specific level compared to the soundtrack, to the production track, the dialogue. That's where I meant the music should be, and what its role should be. Something in the background should be in the background, but sometimes it should be way up there and doing something, maybe annoying or disturbing, or whatever it may be—by putting it just a couple of db's lower, it becomes elevator music.

TS: Is the executive producer the point man?

MC: Not necessarily. It's funny, you see that vary from movie to movie. It depends who has

the heaviest hand, how they feel emotionally, and react emotionally to the music. There's someone who has to carry the vision of the film, whether it's the actor, or the producer, whoever it may be, and this is their prerogative. They have to feel right about what they put in their movie, whether it's the choice of music, or every line of dialogue. They have to feel comfortable—they have to feel, "Yeah, that's what I want to do."

TS: Have you had more creative control as the years have gone on?

MC: It depends. For instance, on one film the director did not have a strong sense of what the music should or should not be doing, so I would go ahead and do some things. "Okay, I like it." Then three days later, the director said, "I don't know, maybe..." One scene in particular I must have done in three or four different versions. "Maybe it should be more ironic, something more like a cartoon." Okay, then I did a cartoon version. "Oh, now I like it." Then next week: "I don't know—I'm not sure." Finally, the producer called me and said, "Okay, what do you think we should do for that scene? I always liked the first version better." So we went back to look at it again because a few weeks had passed since I worked on it. I said, "Maybe we could have some percussion doing stuff here and there." And he said, "Oh, yeah, that seems like a good idea—why don't you get a percussionist?" So we added a percussionist to that first version I had, and that's what stayed in the movie.

TS: Was there a film that you ever looked at and just didn't feel you had the right inspiration?

MC: There's always something that inspires you. If I'm working on an idea and not satisfied with it, normally it gets resolved with the collaboration of the actor when we start talking. "I was trying this, and then I didn't like it, then I tried this and I didn't like that either." Then what I will do is—if I feel that there's some merit in it, but it's not up to the level I would like it to be—I'll play the stuff so he knows what I'm talking about, and then through discussions we find it.

TS: Do you usually read the script first?

MC: It really depends on the circumstances. Most of the time when I'm on the project before the film is finished, they will send me a script if I'm interested in that. If the film is practically finished, then there's no point. I might as well see it the way it is near completion.

TS: Do agents have more to say about projects you're able to get?

MC: They do play a very important role depending on their qualities and their respectability within the industry. For instance, the tremendous advantage of having the right agent lies in the mere fact that they know more people than you do; and they spend the whole day educating themselves about what movies are in preparation, who's doing what, so therefore they're always aware what's going on. And they can very early on in the selection of a movie say, "That looks like that would be a great movie for so-and-so." They can already start planting the seed in the producer or director. "What about so-and-so for your project?" Either they get an, "Oh, no, we want to hire so-and-so," but if it's open and they say, "Oh, we have no idea who to take, but so-and-so might be a good idea. Let's think some more about it." When you are on your own without a producer, and if you have a little name so people know about you, there's no one that can promote your name for you because you're not represented, so therefore you're not going to have those discussions. If you want to do it yourself, you have to read the trades all the time, and you have to be in touch yourself with all the

music supervisors and the VPs of music of all the studios, majors and minors, and all the producers and directors. It's a job in itself. If you're busy writing music, how can you do that?

TS: Are you known now for a particular style or quality as a composer which would be preferable to some directors? What kind of films do you particularly like scoring?

MC: Well, I'm always more interested in a film that presents a challenge in the writing, something I haven't done before, a thing at the other end of the rainbow. The worst that could happen for me is that I would be particularized as someone who writes such-and-such style of music, like jazz or classical or baroque, and people would call me only to do that thing. I would just become a prisoner of something. So far it has been great because all the things that I've done are all in their own niche. *Foxfire*, for example, is completely rock-and-roll, whereas *Barb Wire* is a combination of orchestral and electronic, but in a way that I'd never done before. The most difficult genre is definitely comedy.

TS: What's the difficulty?

MC: The difficulty is you don't want the music to be grotesque. It's so easy to fall into cliché because it's not vaudeville. I find that the input of the director is really important, and I've done a lot of comedies. *The Money Pit* was a good comedy. *Ruthless People* was a good comedy. *Surrender* was fair, a romantic comedy. I think *Who's Harry Crumb* was the most insignificant.

TS: What about *The Couch Trip*?

MC: Michael Ritchie and I had worked together on *The Golden Child*, and shortly after that there was a piece that the Canadian Brass had commissioned me to write for them, a series of concerts that they were giving with the Los Angeles Chamber Orchestra. So I wrote them a 20-minute piece for brass quintet and string orchestra and percussion. There were, I forgot, four or five concerts given in Los Angeles in a different part of town, and I invited some of my friends and relations to come to some of the concerts. When Michael Ritchie came to see me after the concert he said, "You know, it came to my mind while I was watching you perform tonight that maybe it would be great one day to make a movie together." Well, that's one of those things that people say after a concert. Then a few weeks later he called me up and said, "You know, I'm preparing a new movie called *The Couch Trip* with Dan Aykroyd, and I think strangely enough it would be a perfect vehicle for the piece you wrote for the Canadian Brass." So the concept was the director's concept. This is why I think often, maybe half of the time, I'm being helped a lot by the director in the concept, because they have a vision of the whole thing; and it's very difficult to treat comedy with music that is not redundant. I mean, you don't want it to be a cartoon. You don't want to do that.

TS: I notice certain points of dissonance in your music that bring the texture of your music into a different modality. Was this always an element of your music?

MC: My influence in the experimental was definitely my year with Michel Magne who introduced me to experimental music, working I think with him from the fall of 1960 until the summer of 1961. Michel was an experimenter. He did outrageous things. For instance, he built an ultra-sound cannon, and they were on stage, and people sat down for a concert on a Saturday afternoon to listen to ultra-sound. And unbeknownst to him... of course, he had studied the frequencies that could trigger fear or somnolence, and so he was playing on that. It was really something

he had studied, and he was playing with all these different things to make people laugh or giggle or feel uncomfortable. But unbeknownst to him, his ultra-sound had an effect on the bowel movement, and all those people at intermission felt an imperative need to go to the bathroom. That concert is very famous; in fact, they overflowed the toilets. Anyway, he was a great experimenter, and invented instruments himself. He's from that generation of experimenters. He unfortunately passed away a few years ago. He committed suicide actually, but he had always remained very close to me even if we didn't write to each other. Actually I have one letter that he wrote to me, a wonderful letter. I must say I cherish it in the sense that, except for my father, he was the only other teacher I had that I valued. I played him my album, *Old Fool Back on Earth*, and he wrote me a fantastic letter where he was just telling me his admiration for my work. It was fantastic coming from someone who was my teacher. He was saying he was "jealous like a tiger," and it gave him the envy to go back to the drawing board and write some more music. It was extraordinary to receive such a letter, and he knew through the years that I always spoke highly of him.

TS: What was your last soundtrack release?

MC: The theme of *Posse* was on the soundtrack release. I'm one of the people who has not loaded the market with records.

TS: Why is that?

MC: Normally, it's in the hands of the music supervisor and the record company with whom they make deals, so I don't know. I know that we always try to secure that there will be at least one cut on the soundtrack album, but it's not always possible depending on the deals they have, so I haven't a clue. I find out later. On one of the last movies I did, *The Program*, they were seriously talking about having a soundtrack album, but they were thinking they were going to have some original songs from Jefferson Airplane and Guns 'n' Roses, a compilation of songs and some of the score. And then it turned out they used a pre-existing song of Guns 'n' Roses, then Jefferson Airplane did not want to give them the rights to use one of their songs, so by the time we finished with the score, 99% of the music was me. With a name value on the market, they know they can release a soundtrack and sell a few thousand, but since I'm not a rock and roll artist, it's not released. That's the obvious reason. Now there are companies that specialize in releasing soundtracks, but obviously some companies are not interested in dealing with them, because they probably don't get enough money. A small company probably releases a soundtrack when they acquire the rights. They just have to pay the re-use fees. A movie like *The Program* would be substantial, because we used three different elements. I did all the synthesizer work myself, but there was a symphony orchestra and a rock and roll group, so there's a lot of people to be repaid, so before they can put a record on the shelf, they probably would have to pay 30- or 40-thousand dollars up-front to the musician's union.

TS: Have you done any work in France recently?

MC: Yes, a film called *Le Coup du Menhir*. I call it *Asterix* because that's the name of its hero, a very famous character from a cartoon. It happens in Gaul during the time of the Roman occupation 2000 years ago; and the Romans have conquered all of Gaul except for a little tiny village where a group of fellows live. They are very popular heroes. They also strike a familiar chord, because they portray the Romans as the fascist Germans were during Hitler's time. I also did a movie with Jacques Demy. Michel Legrand and Jacques Demy

were collaborators for many, many years before Jacques passed away in 1990—but on *Une Chambre en ville*, Jacques could not collaborate with Michel because Michel did not like the subject. It was dealing, in his opinion, much too much with death and despair. Jacques's objective was to have something really in the tragic mode, so we had an opportunity to work together.

TS: What are some of your most recent projects?

MC: I did two movies which are soon to be released. One is called *Foxfire*. I don't know if they've kept that title because it's the title of a book that it's inspired from, and there was already a movie with the same title, so I don't know if they've changed the title of it or not. I think the movie is supposed to be released in a couple of months. The one that I've just finished is called *Barb Wire*. There are a lot of songs in it, so there will probably be a soundtrack release of most of them; but there has been talk with the music supervisor about the possibility of having my soundtrack released as a soundtrack independent of the songs. I think there's about an hour of music, so there is a lot to put on it.

TS: At what point then does a film score reach an aesthetic level that is satisfying to you?

MC: I don't think that a film score should be detached from the film in order to be appreciated—it has to do with what the film needs and wants. Now if aside from that if you are able to listen to it and it makes a lot of sense by itself, that's great, but I don't think it's a prerequisite. I think its first mission is to be made a participant, a collaborator in the film, and it is a language. You are saying something that the characters are not saying with words, and you're painting a parallel, a transparency, an overlay that people can't see—they can only feel it. If you have a character that is saying something, but you want the audience to know that it's a lie, for instance, you can have the person look absolutely honest, and you can have the music do exactly that, make you understand that something's quirky about that guy, and he's not telling the truth. So a film score has to achieve what the film needs you to achieve; therefore, maybe the way to do that was to have just one note behind, and if you listen to that music alone, it might be pretty boring.

TS: Is it possible to raise it to some aesthetic level?

MC: It's not impossible, but that should not be the goal.

TS: Which film or films do you feel reach a certain aesthetic completeness as a piece?

MC: Probably *White Nights*—and in *New Jack City* there was a sense of the aesthetic. *Barb Wire* has also a very interesting sense of the aesthetic, but aesthetics is just an aspect of the film score, and a very personal perception.

TS: Lastly, do you think the film score is simply too derivative to be original?

MC: I don't think so. Some people have talent, but they are too preoccupied with being original; then they lose their emotion and their heart and love of music for what their brain dictates. They are probably just being parrots, just imitating what's around. They get more technical instead of knowing the fundamentals of life. There is a very beautiful article I read a little while ago written by John Carlo Minotti about the genius of Mozart. He said an interesting thing—what people don't seem to understand anymore—and he's talking about our day—that there's a race to be original by doing something that no one else has done. This seems to be the focus. He says when you look at Mozart, he did exactly what everybody else was doing. I have read the whole correspondence of Mozart, and you can really

know what was going on in his head. His father's constant advice—especially when he went to Paris with his mother, the first time Mozart was going without his father—he kept reminding him, "Please, do the style that they do in that country," and when he was in Italy, "Do it the way they do it Italy," and the same advice when he went to England, to merge with whatever style, but do it your own way. I think originality representative of any person who creates, whether it's a painter, writer, or musician, ultimately lies in his connection to his own soul.

Jörg Kremer: Do you have a lot of contact with other French composers in Hollywood, like Frédéric Tiegorn, Maurice Jarre or the late Georges Delerue?

Michel Colombier: Georges and I were friends for more than 30 years. When I started in the profession I was a pianist in a play and also acting a little bit. Georges wrote the music for this play. That's how we met and it goes back to 1961. Shortly after that I started working in the film industry. He knew me as a jazz musician. On certain movies that he did, he called me up and asked me to write all the jazz music or other contemporary music. He could have done that himself, but it would have taken him quite a long time. So I ended up getting co-composer credits on some of his pictures. Maurice Jarre and I meet occasionally, but we have never socialized. We know and respect each other but we are not real friends. Frédéric Tiegorn I know much more. I met him through Georges Delerue actually.

JK: I notice that your English is very good. That is quite rare among French people. [And thus the nationalistic remarks of a German interviewer spark a half-dozen angry letters from French readers (in poor English)... -LK]

MC: Actually before I came to the States in the '60s I was working a lot in the record industry, and in those days the hot place to be doing recordings was London. So I did a lot of recording there. That's where I learned English. When I was a student, my father had me learn German, because we were living in the Elsass area, which is only 15 kilometers from the Rhine River. My father thought it was a good idea to learn the language of the country closest to you. When I started working in England I knew just a few words. By the time I came to America with Petula Clark in 1969 I was able to have some sort of conversation. Of course, my vocabulary since then has improved a lot.

JK: For *Purple Rain* you worked with rock star Prince.

MC: The first time I heard about the movie was through a friend of mine, Maurice White from Earth, Wind and Fire. Prince wasn't that much of a star yet back in 1984 but I knew him and really liked what he did. He wrote all of the songs for *Purple Rain* of course and actually also wrote the score for it, but nobody was happy with it including himself. Maurice White, who had contact with Prince, asked me if I would be interested in doing it. The film had a lot of songs in it and the director Albert Magnoli wanted to have underscoring practically all the time there were no songs. I didn't use any of Prince's melodies, because I thought that would have been too much of the same music over and over again. Fortunately, I was completely free to do whatever I wanted. Prince actually attended the recording sessions. The director later told me that Prince liked my music very much.

The film offered some interesting challenges. Because it had so many songs, I had to segue from one song to the other. I knew what key one song just finished in and I knew what key the

next song was going to start in. I had to write my music according to those aspects. My idea was to compose the whole score as being part of the overall musical concept of the film. I wanted the songs and the score to become a unity.

I did something similar with another movie, *New Jack City*. The music had to be part of the whole thing. The film featured a lot of hard rap songs. I wanted my score to be very integrated in the sound effects and the sound of the city. I actually like to integrate my scores in the songs of a film.

JK: Could you tell us something about *The Golden Child*? I know that there were a lot of problems.

MC: That's true. About a year before the film was finished, the head of the music department of Paramount called me and asked me to read a script that he was about to send me. He told me it was an interesting project and would star Eddie Murphy. He wanted to know how I would approach the score. So I read the script and liked it. I told Paramount, because of the Tibetan storyline and because of Eddie Murphy's streetwise and wisecracking character, I would like to combine modern "street-sound" with quotations of Asia in some way. Maybe a love theme with the shakuhachi or something like that.

Paramount told me that they liked my ideas. But for one year I didn't hear anything. Then suddenly the head of Paramount music calls me up and asks, "What are you doing the next two weeks?" I said, "Well, not too much." He: "Do you remember that film with Eddie Murphy?" I: "Sure, what happened to it?" He: "We had a difference in opinions of all the three or four different producers, the director and the studio." Anyway, finally there was a clan that was very much in favor of having John Barry to do the score. They eventually won and so John wrote the music. Then came the test screening. The test audience for some reason did not like the score. Actually the score tested extremely negative. And that was two weeks before the final mix. So, the clan that was in favor of hiring me suggested that I would replace some of the cues. John Barry's approach was very typical John Barry: A large orchestra and very noble melodies and themes, very much like *Out of Africa*. This approach didn't feel right in a lot of scenes, because when you see a "street guy" in his urban environment the audience simply doesn't expect that kind of music. Paramount asked me to replace some of the cues and I thought that was awful because my approach would be totally different. That would sound like some patchwork and definitely wouldn't work. I accepted to write the music but only under the condition to do the whole score. So I ended up writing one hour of music in two weeks. By the way, my music tested a lot better than John's.

Talking about John Barry, one day I had dinner with Sydney Pollack and we were talking about John's score for *Out of Africa*. Sidney really loves the music. I told him that I would have used a different approach. In the film there was such a beautiful use of the Mozart clarinet concerto. I would not have juxtaposed another symphonic or classical approach next to Mozart, because I don't think there is any musician in the world that can stand being juxtaposed to Mozart. I would have utilized more of the African instruments combined maybe with some interesting synthesizer sounds. I probably would have gone in the direction of Peter Gabriel's *Temptation of Christ*. Sydney Pollack then told me that John Barry's approach was exactly Sydney's wish. Very often we don't know exactly the story behind a score.

JK: What is your opinion of temp tracks?

MC: A lot of my colleagues hate them. I person-

ally like temp tracks. They can be a big time-saver under the condition the director and composer agree on the concept. If you disagree with the director then you have a problem anyway. But once you agree on the concept, temp tracks are such time-savers. They allow me to see how good or bad a certain music works on a certain scene. Then it's up to the composer to determine what elements in the temp are working well. Sometimes it's just the sound, the timbre that is utilized and you can be free to use any tempo you want, or maybe it's the chord structure.

In 1993 I did a movie called *The Program* with James Caan. The temp tracks put in by the music editor didn't work musically but the cues had an excellent tempo. So, if you would compare my score with the temp score, you would recognize they have the same tempo.

Temp tracks provide a very useful skeleton to work from. For example, if you write a song for Aretha Franklin, you are going to write a soulful rhythm-and-blues type of song. It's not gonna be a polka. You always have guidelines. One day I was asked by the Kronos Quartet to write a string quartet for them. I thought, "Oh my God, with all the incredible library that already exists for string quartet by masters like Mozart, Beethoven, what can I add?" Then I came up with the idea of composing a rock 'n' roll string quartet. It took me months to come up with the idea of that. Then it took me only very little time to write it. If I would have had this guideline much earlier on, I would have finished the music much faster. Bach for example had clear instructions to write a cantata or a mass. Those musical forms have a very specific order. I don't see the big deal with temp tracks and why so many composers are against them.

There is one case that I know of where this subject really caused a lot of anger and disappointment: When Georges Delerue scored *Platoon*, Oliver Stone had used the Adagio of the Barber string quartet as temp music and told Georges that this was the type of music he wanted to have in a lot of scenes. Georges then wrote some music that he told me was some of his favorite compositions. Oliver Stone attended the recording sessions and loved Georges's music. But the longer the post-production took, the more Oliver fell in love with the Barber temp tracks. At the end they did not use Georges's music, they used Barber. Georges Delerue was furious and he told his agent: "I want my name off the screen." Georges didn't want the audience to think that he had stolen Barber. But Oliver wanted to have Georges's name included, so finally there was a compromise, where the end credits say "Additional music by Georges Delerue." That is indeed a heartbreaking situation and very painful. Fortunately I have never been in a situation like that.

I did a movie once where they had *Eine kleine nachtmusik* by Mozart in it and I loved it and naturally didn't want to imitate Mozart. So I re-recorded it in my own version. I used a very unconventional orchestra which had 24 cellos, one viola and contrabass. I rewrote the theme but kept it in the same key.

JK: One of my favorite scores of yours is *Posse*.

MC: I have a very good relationship with director Mario Van Peebles. I started working with him on *New Jack City*. Mario loves music, so he gets very involved in the scoring process and comes up with a lot of questions and ideas. It's a very fruitful relationship. The movie originally had a small music budget and it was supposed to be an "all-in" deal, where they give the composer a certain amount of money and you then have to compose and record the music with that sum. On some of the scenes Mario had used large orches-

tral temp tracks and that was very impressive. To me, it would have been a big mistake to do the whole score with a small orchestra. I told the music supervisor, Sharon Boyle, that for example the first battle scene, the Cuban war scene or the crucifixion scene really would need a big orchestral support. She agreed and convinced the producers to spend additional money on the score. Mario is very much a man of today and that is also reflected in his movies and their music. At the end of *Posse*, for example, there is a rap song. So I felt that I had to find a way to also utilize the elements of rap in the score. I included a lot of modern sounds. After all, we're dealing here with human beings. The fact that the film plays in the 19th century is not very relevant. The violence of those days was the same as today. The same can be said about the passion, the emotion or the betrayal. I didn't want to do a score that would reflect the music of that period.

The score consists of three elements: the symphonic music, the synthesizer parts, and the vocal elements. Here comes another example for the positive effects of temp tracks: in some scenes Mario used some Hans Zimmer tracks, from *The Power of One*. Those tracks had some beautiful voices in it. Then, little by little, I felt the need to write a hymn. Mario's movies always deal with black people and the only thing all blacks have in common is their African origin. When you think about African music, there is always drums. That's why I used tribal drumming in *New Jack City* for example. For *Posse* I took some Christian lyrics and Mario suggested to have this hymn to be sung in African languages. We then called different African consulates and had the lyrics translated in different languages, like Zulu or Swahili for example. With those Christian lyrics translated in all these African languages I wrote a hymn to the black nation.

JK: I've noticed that you scored a lot of "black films."

MC: That's true. Being a musician, I always love to be around people of different cultures and origins. When I was young I played a lot with people from Guadeloupe and Martinique. My wife for example is Korean. I never had any barriers. For *New Jack City* for example they all wanted to use a black composer. They even hired a black composer, but didn't like his score. Then the producers called me because they liked my music for *Purple Rain*. My involvement in that film made the producers very comfortable with the idea of hiring me for *New Jack City*. There also was a time when the producers of *Posse* wanted a black composer, but Mario van Peebles didn't care about the color. He just knew that we get along great and that he enjoys working with me.

The director Bill Duke, for example, once heard my score for *Fever* [1991 made-for-HBO film with Armand Assante]. When he was about to do *Deep Cover* with Jeff Goldblum in 1992, he wanted to have me and he didn't know if I was white, yellow or black and he didn't care. He just liked my music.

JK: Do you still visit France often?

MC: Well, I've reduced it to once a year. I used to work a lot in France, but have reduced that little by little because it became too complicated. My father, my sister, my son and grandson live there. So once a year I visit France with my wife and my youngest children.

JK: Last year you've become father to another daughter.

MC: Yes, it's extraordinary. I'm a daddy again. I have seven children. I just love children. Three of mine live in the States, two in France, one in Israel and one child I've lost.

INDEPENDENCE DAY

DAVID ARNOLD

Interview by Daniel Schweiger

It's midnight at a mixing studio in Hollywood, and David Arnold's fighting the good fight. His eyes reveal no hint of sleep, and his usually clean-shaven face has a shadow that's well past five o'clock. Arnold's album masters are due in New York the next day, and he still hasn't been able to start on the CD. His producer Dean Devlin is at some other soundstage where everyone's going nuts. He needs a collection of choral screams and exploding brass instruments to layer into the first reel's sound effects, and everything will wait until he has them. Then there's a reshoot for the film's ending, a sleight-of-hand involving an F-14 and a crop duster, which has blown Arnold's music to kingdom come. Now, Arnold will have to spend the next week re-writing the score to accommodate the new footage, and go to the wire with the music budget.

But then, David Arnold wouldn't have expected any less of a siege from *Independence Day*. Forget the hype of *Twister* and *Mission: Impossible*—this is the flick that every sci-fi fanboy has been waiting for. This is the trailer whose images of exploding cities and giant spaceships have caused even jaded audiences to whoop it up as if they were witnessing the second coming of *Star Wars*. It's not just coincidence that the studio behind George Lucas's unexpected blockbuster are backing this alien war at home. Since last Christmas, we've been waiting for the date when the makers of *StarGate* deliver the sci-fi juggernaut which crosses the thrills of Irwin Allen disaster movie with the coolest showdown between democracy and alien invaders since *Earth vs. the Flying Saucers*. July 4th (well, 3rd, or 2nd with the sneak previews) is *Independence Day*.

Why *Independence Day* promises not to suck like so many of this summer's hyped-up entries is because director Roland Emmerich, producer Dean Devlin and composer David Arnold actually love science-fiction cinema. Though made for more money than *Star Wars*, their previous sci-fi outing, *StarGate*, became a world-wide hit. It gave Emmerich and Devlin the Hollywood muscle to fulfill a vision so impossibly grand that it would seem insane to imagine it on screen. With *Independence Day*, they wanted to show invasion of Earth, the destruction of civilization, and culminate everything with our two-fisted, patriotic response to the alien bastards. In order to put their money into effects, star power has been the first to go. Instead of a Kurt Russell salary that would have cost as much as the first-act razing of Earth's cities, Emmerich and Devlin have assembled a solid, almost eccentric cast of character actors, among them Jeff Goldblum, Bill Pullman, Brent Spiner and Randy Quaid.

StarGate's excellent symphonic score was no small reason that the film had the "sense of wonder" that so many genre pictures try but fail to achieve. It is no surprise, then, that Devlin and Emmerich have retained David Arnold to score the new picture. For a Brit, Arnold's done a remarkably good job of capturing a poetic and mournful Americana sound. *Independence Day*'s score pushes every epic button, from the choral hosannas that herald the aliens' arrival over New York City to the brass dogfights over what used

to be civilization. Arnold's music is full of gallantry and sweeping power. There's a humorous self-importance that serves it well; it's the kind of instantly memorable score that's sure to end up on film trailers from here to eternity.

Though he'd taken some music lessons as a child, Arnold basically remains self-taught, having progressed from playing in marching bands to rock and roll. First practicing his own music at a community arts center, Arnold moved on to scoring student movies at England's National Film School, where he would study every facet of moviemaking. Danny Cannon was one of the budding filmmakers who didn't forget Arnold's help. When he landed a feature called *The Young Americans*, Cannon took Arnold along and gave him a shot at composing an orchestral score. It was on this stylish, low-budget film that Arnold proved his talent for both rock and symphonic music, composing a powerful soundtrack as well as a haunting song that was performed by Björk. Arnold hadn't hit 24 yet. And unlike most film composers who were content to score the images set in front of them without ever digging into the process, David Arnold visited the sets of his films whenever possible. Character motivation became the key to his music, Arnold's talks with such actors as James Spader and Bill Pullman resulting in the soulful themes that make the composer's work so memorable.

Now with *StarGate* and the equally stirring *Last of the Dogmen*, David Arnold has become one of the hottest composers working in Hollywood. Just don't expect him to buy that rap. Arnold has the kind of rapier wit that most Brits possess, a biting sarcasm that he often directs at his own work. Even when a recording engineer compliments him on a particularly effective cue, Arnold brushes it off politely. He thinks the evil fanfare of the aliens' arrival is just okay, then quickly points out that the best stuff is yet to come. And in his own bemused way, Arnold's right.

Daniel Schweiger: How did you first meet Roland Emmerich and Dean Devlin?

David Arnold: Danny Cannon and I were in Los Angeles promoting *The Young Americans*. We hired a little screening room on Sunset, and only a couple of people turned up to see it for Danny's sake. I went back to England, thoroughly despondent. I was hoping to get a couple of Cannon films, perhaps to do a couple of death-soldier-robot-cop-killer type films and work my way up from there. But then I got a phone call from Mario Kassar, whose friend saw the film and recommended my music to him. He sent a music supervisor to meet me in London, where we spent the whole time talking about punk rock. He didn't even tell me what movie he wanted me to score. Then a couple of weeks later, he phoned me up to come to America and meet Roland Emmerich and Dean Devlin. He sent over the script for *StarGate*, which really excited me. I flew out a week later, and did this huge, dramatic pitch. Roland and Dean said, "Okay, you're on." That was it. I was amazed Roland and Dean were giving their big-budget film to a complete unknown, a composer who'd only done one three-million dollar British movie that didn't even get released in America. So either Roland and Dean were either stupid or incredibly trusting.

DS: Why do you think you work so well as a team?



DA: What I give Roland and Dean is collaboration without any pretense at art. Everyone wants what's best for the film, and we listen to and respect each other's opinions. Since we work on films that have new effects arriving every day, Roland and Dean are always getting pulled in a dozen different directions at once. Because they trust me, Roland and Dean will say, "This is the film. Have a look at it, and call us when you feel you're ready to play something." So I listen to their comments, and spend a couple of weeks trying to find the right sound. Then I'll sit them down at the piano, and say, "This is the music." They're free to comment, question and give me a thumbs-up or thumbs-down about everything I do. Roland and Dean can talk to me and know I'm not going to storm off. I'm not precious about what I have to do, and they're completely supportive of me.

DS: You're all fans of science fiction. How does that influence your music?

DA: Everything comes from your response to what you see and feel, so it doesn't really make a difference if *StarGate* and *Independence Day* are science-fiction films. They're still a bunch of images on a monitor that I have to create music to. Whether it's a flying pyramid, Washington D.C. getting destroyed, or two people kissing under a tree, I always have to respond to the emotional intent of the filmmakers. And if you connect with that, then the music will follow. But then, as a fan of science fiction, I've always loved unashamedly bold music and movies. I love the grand gesture, the broad sweep and the big strings. I say to people that *Independence Day* is a ridiculous movie—ridiculous, but great. This is just so out there it's daft, and you can't help but love it. There were cards that came back at the test screenings, with responses like "This film made me really think that this could happen, and I'm so glad that we could win." It's frightening to think that people can go for *Independence Day* in such a real way, and respond to the film very honestly. I'm not cynical, and I don't write music worrying if the audience is going to laugh at it, or if the score should sound a certain way because it's a science-fiction film. If that was the case, then I'd be giving *Independence Day* 48 tracks of synthesizers and a couple of chords on a guitar. But I'd rather score the film in an organic and orchestral fashion, because I think that feeds the audience emotions that they're starved for in movies these days.

DS: One thing that made *StarGate*'s music popular was your big symphonic approach. It remind-



Left: Will Smith off to kick Klaatu's ass. **Right:** Brent Spiner as a scientist (he dresses poorly), Bill Pullman as the President (reflecting on his origins in the Ford Galaxy) and James Rebhorn as the Secretary of Defense in... *Independence Day*!

ed people of Star Wars.

DA: That sounds like a thinly disguised way of saying "Do I sound like John Williams?" You're talking to me in the context of scoring two science fiction films with big John Williams-style scores to them. But that's 50% of the films I've done, and *Young Americans* and *Last of the Dogmen* are completely different scores. You should know that everything starts for me when I hum a line. If you can do that, then you can identify music to producers who are after something that's memorable, music that identifies what their film's about. For *Independence Day*, the thematic material all came before the job of writing the score. So when Roland and Dean came over and said "What have you got?" I could say, "This is the President's theme and this is the pilot's theme." Then in a very simple way, I could play the themes by hitting my finger on the piano keyboard. Melody is what sells a theme's idea, and my themes for *Independence Day* had to do their job very quickly, since they're competing with a whole bunch of visual and sound effects.

DS: Tell me about some of the themes in *Independence Day*.

DA: In *StarGate*, the only person that the music really evoked was Ra. I was composing for the overall film as opposed to the characters. It was a broader kind of musical painting in terms of discovery, wonder and sorrow. But the themes for *Independence Day* are much more specific and ballsy. The most evocative one is for the President. It represents him as the American "everyman." He's a guy who became a fighter pilot in the Gulf War, and then got into politics as a result of what he saw in action. So his music represents what America stands for, which is difficult for an English composer! At first, I came up with something that felt like the right kind of music. Then it took three harrowing days for me to realize that I'd introduced an idea that never went anywhere. I remembered being on the set to watch Bill Pullman give the President's big speech, and I suddenly realized that his music needed a nobility. That's the key word for *Independence Day*, because the film is about how people retain nobility while facing what might be the end of the world. My music needed to be warm, and go underneath the superfluosity of the action to reveal what people are thinking and feeling. If Roland and I didn't connect with the story's humanity, then the audience would just be waiting for us to bring on the spaceships, aliens and battles. They'll have walked away with-

out experiencing anything apart from watching the latest in special effects. We wanted to give *Independence Day* more substance than that.

DS: How did that "nobility" apply to the other characters?

DA: We've got an Air Force Captain, Steven Hiller, who's Will Smith's character. His music is simple, romantic and noble at the same time. There's also an emotionally similar theme for his fellow fighter pilots. That's because *Independence Day* reminds me of all the World War II films made in the '50s and '60s like *The Dam Busters* and *The 633 Squadron*. I'd described *StarGate*'s score as *Lawrence of Arabia* meets *Star Wars*. I guess you could describe the music of *Independence Day* as *The Dam Busters* meets *2001*. This is a score that would be just as happy existing in a World War II film where you've got a squadron of "our guys" going out to fight Germans. But in this case, they're aliens.

DS: How did you treat the aliens?

DA: If you've got an alien, read "the bad guy," then you've got a theme for it. But *Independence Day* has several hundred thousand of them. They're all the same with no personality. There's a line where someone compares the aliens to locusts. They spread from planet to planet, and consume everything in their path. They're not good or bad, this is just what they do. They're doing to Earth what we'd do with a can of Raid if we saw ants in the kitchen. Except this time, we're the ants! So you don't want to find a theme for a creature, because that would lead you to believe that it's the one controlling everything. At first we see their spaceships casting a shadow over the moon, and then over every recognizable American icon in the film, from the White House to the Hollywood sign. It's just creeping, impending disaster, and then they destroy half of the country. There's no music you can write that's big enough for that—and I didn't. The way I decided to play the aliens was to concentrate on what they were bringing to Earth, which is destruction. So I've composed a death march for the world, which at first spells out "die" in morse code, which is what the aliens use to jam our communications systems. It's dash, dot-dot-dot-dash, and I play that on two African jum-jum drums and a Japanese daiko drum. The aliens' have this slow, lumbering theme. Then there's a sample for them that I made out of this spiraling, metallic clank. It's like the throb before your veins explode.

DS: Tell me about the action music.

DA: People can say that I've composed "romantic" music, "sad" music, or "action" music. But to me, it's all the same thing. Generally, "action" music is just a faster version of the other stuff, and it usually demands that you have to write it to be heard above explosions and shouting. But what I tried to do for the action music in *Independence Day* is to weave all the storylines and emotional arcs together with it. Not only do the hopes of the world depend on the action scenes, but also the microcosmic hopes of the characters that we're dealing with. So the action music is melodic and exciting. It takes you on an emotional journey as well as a visceral one.

DS: There's a lot riding on *Independence Day*. How stressful was it to compose for such a high-profile film?

DA: When they were making *Star Wars*, people thought that it would be a small movie with a small release. But we've moved on since then, and there's a lot of risk involved now in big-budget science-fiction films. If Roland and Dean were making *Independence Day* without a studio attached and on a smaller budget, then no one would really care. But the fact is that there is a huge level of investment in *Independence Day*. Peoples' lives are at stake, and that makes it serious business. I had to compose two hours of score for a film that's two hours and 21 minutes long. It's a huge job to produce that amount of music. So if you go into it knowing that there's going to be a lot of invasive behavior, then you'll be all right. The other thing you have to be sure of is knowing that you can do the job well. There were times when I would kneel down on the floor of my hotel room with my head in my hands—unable to conceive of anything that would work for a scene. And there were a lot of opinions on the music. It was incredibly stressful to work on something that meant so much to everyone, especially myself. I "quit" several thousand times during the process. But there's no more pressure than what I would bring upon myself to do the job well. I'm the first one to call my music trash, and also the first one to think it's great, and to say people are wrong if they don't think it works. When I finished, I said "Thank God I did it." I've been very lucky with *Independence Day*. I've pretty much gotten the music right, and people like it.

DS: How does your approach to *Independence Day* compare to *StarGate*?

DA: I'm not a million miles away from *StarGate*. The main thing there was the choir. *Inde-*



Left: Composer David Arnold (left) with orchestrator Nicholas Dodd. **Right:** *Independence Day* producer Dean "Psycho" Devlin (left) with director Roland "Headcase" Emmerich. David Arnold photographs © Robert Zuckerman.

pendence Day is a heavier, brass-led score which uses the trumpet and other instruments that are evocative of patriotism. I didn't want to play Americana the way it's been done a million times before, but there are certain things you can't deny about the power of those instruments. You see the audience get a buzz, because that patriotic sound is ingrained in them. There are even five and drum sections in which I affectionately poke fun at the score's patriotic element. You've got storming brass sections and marching percussion, but there are also moments when I've got plaintive oboe and flute paths. *Independence Day* is a very broad score, and Nicholas Dodd has done an excellent job orchestrating my symphonic sketches and conducting the musicians. He's the integral person in my orchestral scores.

DS: Where does your sense for orchestral scores come from?

DA: For me, film scores demand a certain amount of musicality. I use an orchestra because I like the timelessness of a symphony. It's immediate and contemporary, but also reflects great things about the past. My sense of the orchestra comes from playing in one and listening to a lot of classical music when I was growing up. But most of my musical education comes from rock and roll, which I like to play more than write. I'm quite happy making rock records, and it's a bit peculiar because people only know me here for my movie scores. In England, I'm recognized for both my soundtracks and work with singers like Shara Nelson.

DS: What do you think is good and bad about the film scores you're hearing now?

DA: I think I'm hearing more bad than good. I object to the relentless inclusion of songs in films because of the commercial opportunities they represent. I especially resent them being in movies which are huge advertising campaigns themselves, designed to make you buy the CD and play the video game. It also bugs me when you've got 3,000 soundtracks that come out with nothing but songs, just because *The Bodyguard* hit it big. I wouldn't even call them soundtracks. They're just a bunch of songs that someone decided to throw into a film.

DS: You seem to only hear orchestral scores in big-budget movies now. Do you think synthesizer soundtracks are on their way out in Hollywood?

DA: It seems that the latest thing now is to have these dynamically intense synth rhythms. They're hideously unavoidable in films. I know a

composer who said he'd hate it if someone asked him to do a cue without any drums in it, because then he'd have to write some music! But I also don't care what instruments people use to create good music, and there's no reason a synth score can't be great. It's all got to do with writing a score instead of a noise collage which purports to be a soundtrack. Right now, I'm hoping to score a film where there would be virtually no strings. It would be all metallic old keyboards, a recorder orchestra and flutes. It would be very cold, and completely unlike any score I've done. But I could hum it to you and play it on the piano. Then you'd get it. I can't hum synth percussion.

DS: What do you think challenges composers about films like *Twister*, which rely more on special effects than human drama?

DA: I've been offered a lot of films, some of which are special effects pictures with huge budgets. And I'm not the slightest bit interested in them, because they're only films about special effects. Aside from all of these tornadoes, I didn't know what *Twister* was about. Scoring a picture like that would be like treading water for me. I only want to work on movies that take its characters and audiences on a journey of some sort. *Independence Day* is about people. It deals with the human aspect of what happens when aliens attack the world.

DS: As far as your rock career goes, you're producing an album where pop stars do updated versions of James Bond title songs...

DA: I've loved the James Bond films since I was a kid, especially their songs. I've always wanted to re-introduce them to a new audience with a contemporary perspective. I'm midway through the album, and am casting it like a movie. I find a song, and think of people you could actually imagine singing it. Though we've gone a million miles away from the original songs, the performances are still faithful to the spirit of the original versions. Björk's done "You Only Live Twice," David MacAlmont's sung "Diamonds Are Forever," while Debbie Harry's covered "Goldfinger." Aimee Mann's done "The Spy Who Loved Me" and Shara Nelson of Massive Attack has sung "Moonraker." Portishead will be doing a heavy, jungled-up bass-and-drum version of the main James Bond theme. I'm hoping to get the album released by October of this year, which is exciting when you think of the video possibilities. It would be great to get Prince. Just imagine him with all of the gadgets, the weapons and the women!

DS: Among the many projects they're up to do, Roland and Dean are signed for an Americanized version of *Godzilla*. Do you have any ideas for that score yet?

DA: Oh, God! I don't even know what's going to happen with that. I mean, what are we going to do? It's *Godzilla*! But whatever happens, it's going to be funny, exciting and huge. We've been talking about *Godzilla* gags, thinking about all the goofy things he can do while running around America. But then, we like to kid around a lot. We can just sit down and take the piss out the most heartbreaking scene, and make fun of music that I ripped myself apart to get right. That's what's great about Roland and Dean. We're all exposing ourselves to the world. We like doing things that are a bit silly and ludicrous. It's fun to work with guys who aren't afraid to drop their pants and say, "Take a kick, because we're not afraid to make this kind of movie." *Independence Day* is like a corny disaster movie and a World War II fighter-pilot adventure. It's simple and unpretentious. Some people give you art. Some people give you entertainment. Roland and Dean try to give you both. I know there's a big expectation for *Independence Day*, and the film won't let people down. It doesn't pretend to be anything than what it is. People are going to come expecting big special effects, and they're going to see stuff they've never seen before. But they'll also be surprised by the great cast, and the emotions they bring to the film.

DS: If your score for *Independence Day* is a success, you're bound to get the John Williams comparisons that *StarGate* brought you. Are you looking forward to that?

DA: Like most creative people I know, I feel completely fraudulent. I felt that way when I wrote *Independence Day*, and I felt that way when I recorded it. I'm amazed that the score happened at all. I'm always waiting for that big hook to come out and yank me off the stage! I just thoroughly enjoy what I do, and that shows up in my music. It's always a huge compliment when people say they like something that you've done, especially when it comes from the mixers and recording engineers. But what surprised me was when *StarGate*'s score got mentioned in reviews. Now I hear that music in a dozen film trailers. You never start out thinking that your score is going to become popular, and then it does. *StarGate* was a tiring, but ultimately good experience. We're lucky that *Independence Day*'s turned out the same.

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RECORDMAN GOES TO CONGRESS: The Nature of Record and CD Collecting

by R. MICHAEL MURRAY

Gentle Readers, following publication of Tim Ferrante's overview of the soundtrack aftermarket and questions raised concerning the nature of soundtrack collecting (see *Discoveries*, April 1996), a public outcry was raised nationwide seeking clarification. After considering an unprecedented amount of constituent mail, both land and "E," members of Congress felt it necessary to convene hearings into the matter, citing the issues raised as "grave," "affecting National Security," and "we're just curious."

On a hot and muggy July afternoon in Washington, D.C. hearings were convened in an antechamber hallway of the U.S. Senate, heretofore occupied by the now defunct Government Office for Decency in Obnoxious Tunes (GODOT). ("We kept waiting for our leader, but no one ever showed up," complained an ex-staffer.) The following is a partial transcript of the classified hearing, found discarded by a careless Senator. Introductory notations have been deciphered to reveal the codes for the speakers and witnesses: "SP"—Senator Presiding; "RM"—Recordman; "MM"—Musicman; "CDB"—CD Boy. Other speakers are identified individually.

SP: *The record should note that we have offered the subpoenaed panel witnesses the opportunity to hide their identities by wearing masks, however all have refused...*

RM: Masks? We don't need your steinking [sic] masks!

MM: Tell 'em RM...

CDB: Yo, dude, whassup?

SP: *Please note that I will not tolerate any more outbursts like that. Now, please identify yourselves for the record.*

RM: My name is Recordman. I happen to like films and most film music... and I collect... vinyl soundtrack recordings. I buy, trade and sell with other collectors. Some I like... some I don't like... some I don't even play!

Audience: [audible gasp]

MM: My name is Musicman and I buy recorded film score music that I like or think that I might like. I don't "collect" anything. I buy only quality music in any format... to listen to only.

Audience: [scattered applause]

CDB: Oh yeah, tell 'em about your complete *Godzilla* films "non-collection." [snicker]

RM: How about that *Spock Sings* album you've got squirreled away?

MM: Merely a hedge against inflation, as you both know!

SP: *Gentlemen, please... the final witness.*

CDB: My name is CD Boy. Ah, I'm relatively new at this, but I also like films and film music. I collect CD soundtracks only, however. I specialize in instant collectibles. If it came out yesterday, it's already worth \$90 and rising. Like RM, I often buy, trade and sell CDs—I don't even have a "record player"... isn't that what you call them, RM? [sneer]

RM: Hey, new kid, how many of your "jewel boxes" have you even bitten the shrink wrap off of yet? [saying only in jest, with a smile]

SP: *All right... that's enough. The reason this*

hearing has been convened is to try to figure out what makes you people tick; frankly, from what I've been told, most of the others in the music and music collectibles field think you're all rather... well, weird.

CDB: Like we all really care, right guys? [high-fiving MM and RM].

RM: Look. You guys subpoenaed the three of us essentially because we happen to belong to a very hard core...

CDB: Hard core, allriiiight! Hey MM, what's a "subpoena"?

MM: Well, let's see... "sub" in the classic Latin means "under."

RM: And we all know what the "poena" is. Let's see... "under the poena"...?

CDB: They got us by the [deleted]! [general audience laughter] (Sorry, Gentle Readers, old lawyer's joke, I couldn't resist. -RMM)

RM: As I was saying, we're a group of people who find pleasure and joy in listening to what in most cases is very enjoyable music for us... music that just happens to derive from motion picture underscores. Most of us are not musicians...

MM: Well, I did have some training... [puffing somewhat]

CDB: Yeah, writing "critiques" of new releases—coupled with your repeated playings of *A Child's Guide to the Orchestra* as a kid. And this guy does "Score" reviews? [said with only a slight touch of envy]

MM: Well, yes... but, what RM's trying to say is that for us this is merely a very fun hobby... oh, perhaps hobby isn't the right word, how about a "not so guilty pleasure." To a certain extent we take a sort of perverse pride in being "in" on an area of music not generally known or appreciated by the public.

RM: Yeah, my other record collector buddies think I'm crazy—hey, all record and CD collectors are crazy!

CDB: Like a fox, RM!

MM: The music can at times be truly inspiring, evocatively sad or exciting for the moment. Its references at times to the classical repertory have inspired many of us to expand our musical tastes to that area also, as well as other musical fields.

RM: You know, MM, one thing I've never been able to understand is why you always seem to want to dissect the music and try to explain it all the time. I don't need any explanations, I either like it or I don't like it. Lukas's 5-point music ratings scale could be reduced to "good" or "bad" as far as I'm concerned... I don't believe in ratings anyway... how do you "rate" something as subjective as music? Are words ever sufficient?

SP: *Lukas? Who's this Lukas? Should we call him too?*

CDB: Wouldn't help... you'll get his crazy machine with Charles Bronson. By the way, I personally rate CDs as "Sucks" - "Doesn't Suck."

MM: Well then, how do you rate "relative rarity" of the records you seek, RM? Experience coupled with knowledge and appreciation, right?

RM: Yes, but I don't appreciate the music any less than you do.

CDB: Then why are you still collecting vinyl records in this glorious CD age?

RM: First, I don't consider the CD quite as "glorious" as you do. Secondly, why not? It gives me the same degree of "pleasure" that MM has been talking about. I get it both ways; I get the same great music that you do, but very cheaply now, except for recent scores which I must now buy

CDs of, coupled with beautiful covers, notes and packaging which I also consider an added premium for my enjoyment.

CDB: Yeah, but we get more music on CDs and they sound better.

RM: Well, I've never considered more of anything necessarily a plus-factor in anything other than the carnal [winking]. In the real world, when do you get the time for repeated playing of 70-minute CDs? Merely expanding a recording to put in 30-second cues which mean nothing apart from the film is simply excessive. Oh, I know the argument is that it's there in case you want it. And people call me obsessive? Which I am, of course. [smiling]

As to the sound, I agree that it's usually excellent; however, I have some soundtracks in both formats and I often prefer the vinyl if it's a nice copy. There is a definite difference in the nature of the actual sound I hear in both formats—perhaps it's just what I subjectively perceive as what has been called the "warmth" of the recording. Maybe it's just what I became used to over the years. Hard to describe. If you haven't heard both formats played over equivalent systems, you really have no source of comparison. CDs are certainly better at being more forgiving of defects. Look, I'm not putting down CDs. I have many I enjoy, though I always ramble about a collectible format that I and many others find still gives us pleasure, for whatever reason, nostalgia, beauty, value or yes, even sound.

This has never been a format "war" in anything other than the manufacturers' viewpoint. Record cylinders gave way to "platter" 78 rpm records, which gave way to the LP and the 45 rpm record, mono gave way to stereo, which have all given way to the current CD medium. Having seen many of these mediums come and go, it's not a great leap of faith to predict the demise of the CD as we know it in a few years. I guarantee that when that happens, people will still collect "old" CDs then as well. Beyond the pages of FSM people collect all of these formats still. They're just harder to find, but they're all still out there.

CDB: Yeah, but when that happens we'll still be able to play our CDs, right? [hopefully]

RM: Given the industry pattern in the past, in the near future there will probably be a five to eight year period when there will be "CD compatible" machines made which will allow you to play them alongside the new format. Then the manufacturers will cut you off at the knees and the CD will be dropped entirely. You had better hope there are technicians available who can repair those old CD machines. Someone mentioned recently that one or two generations down the line, we might expect any and all music and video to be available directly to us over the phone lines or some other form of computer transmission. From a collector's viewpoint, Musicman withstanding, that just doesn't cut it.

The act of "collecting" is by its nature possessive! "Here is this rare item, I own it, and you don't—it's showtime!" When everyone has access to an item, or it cannot be possessed, then there is no novelty, no independent worth is attached to it, incentive is lost for the collector and value drops. As an example, if next year a warehouse find uncovered 500 extra numbered Jerry Goldsmith SPFM dinner CDs that were never expected to see the light of day, it would seriously devalue all existing copies. They would all be originals!

However, if this particular CD were just to be bootlegged, which I am informed it has been, even then there is no reason for the original CD to lose its value to a "collector" such as CD Boy or my-

self. However, the original copy would lose its monetary value to Musicman, who never cares about originals or reissues or boots so long as he has the music available. Musicman has simply never been a "collector" in the sense of physical possession of the musical recording, but is mainly concerned with its aural availability. He and his brethren would buy the cheap boot, so as to avoid the higher priced original.

MM: You got that right, RM!

RM: This is nothing new. The same thing happened with record reissues and bootleg recordings. The market for the original diminishes somewhat when Musicman leaves the playing field. This is what happened when it became apparent CDs were replacing vinyl LPs. Musicman found a cheaper market (cheaper only when referring to expensive rarer LPs) and lessened the overall demand for rare LP scores. That changeover did not magically make rare LPs less rare, though it did put some back on the market when Musicman sold off his rarer LPs [these were quickly scooped up, Gentle Reader -RMM].

Born of this new creation was CD Boy (whose name magically changes to CD Man following commencement this spring) who came of age at

or about this time and eventually started seeing new film scores produced on CD but not on vinyl. Being a smart kid, he realized early on that original and limited pressings in the CD format would themselves be unique—and developing a collector mentality spawned by Recordman's genes, he became a "collector" as well. The nature of the limited CD pressings available only through mail-order or from abroad is one which was not generally a factor in the LP era—hence instant "rarity." I must confess I find the fetish by CD collectors for "promo CDs" understandable only in terms of possessing the unique. That I can relate to.

Cdb: But some of these promos have scores or cues that were never released in commercial versions. So I get to hear music no one else has.

RM: Fine, tape the music and pass the CD on to me [says he with a slight gleam in his eye].

Cdb: In your dreams, RM—you taught me too well. Big bucks for this one! It's an original.

RM: Ah, the collector's mantra. It's really all in the family at last. The more things change....

MM: I think you're both nuts.

SP: I agree.

RM: C'mon, MM. We don't love the music any more or less than you do. We just have an added incentive and joy in our collecting. You collect music—we collect music-plus. By the way, how about trading off that LP copy of *Roots of Heaven* you're still holding onto?

MM: Only when and if a CD reissue comes out—then it'll cost you only \$200 [smiling].

SP: This hearing is adjourned. Any of you have a spare copy of *Advise and Consent*? I'll take it in any format. [All panel members pull a copy from their briefcases]

Hot Vinyl Collectible of the Month: This should really throw MM for a spin. Hot collectibles in the soundtrack vinyl market right now are the 78 rpm film score albums from the 1940s and very early 1950s. Even some of the film musicals in that format are not lasting long on the shelves. They are difficult to find in anything above VG+ condition due to the nature of the audio playback machines of the time. Any grade above that would command premium prices. Typical VG+ prices for "golden age" composer scores: \$30-50. They will rise!

Mike Murray can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

SOUNDTRACK ALBUM ODDITIES: PART VI K - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any updates to the author at 1910 Murray Ave, S Plainfield NJ 07080-4713.

La Pelle: Lalo Schiffrin's score to this 1981 film was originally released on LP in Italy (Cinevox MDF 33.147) and in France (General Music 753805). Each album contained 12 selections. In 1992 Cinevox reissued the score on CD (CD-CIA 5095) with 26 selections. The additional 14 selections were: "Parte I" (0:58), "Parte II" (1:00), "Parte III" (4:38), "Parte IV" (2:23), "Parte V" (1:02), "Parte VI" (2:21), "Dramma di una Città" (1:30), "Ogni Pelle di Uomo e di Cane" (0:44), "Passeggiata di Napoli (Versione Breve)" (1:02), "Guerra Subdola/Tema d'Amore (Ripresa)" (1:43), "Disperazione" (1:00), "La Sirena (Versione Breve)" (0:53), "Guerra Nel Dopoguerra" (3:12) and "Momenti di Serenità" (1:54).

Peter the Great: Laurence Rosenthal's score to this telepic about one of the great czars of Russia was released in England on an LP (Silva Screen FILM 006) with 18 selections. The U.S. Southern Cross CD release contains an additional 4 selections: "Ivan Is Dead" (3:10), "Moscow Is Burning" (3:25), "Bells into Cannons" (1:59) and "The Torch" (1:20).

Pinocchio: This 1940 Walt Disney animated feature produced his theme song, "When You Wish Upon a Star." The LP was released in 1956 on Disneyland WDL 4002 with 13 vocal and instrumental cues in 8 bands. It was reissued in 1963 on Disneyland DQ-1202 and again in 1981 as a picture disc on Disneyland 3102. In 1992 Walt Disney Records released a CD (60845-2) containing 25 tracks, most of which were instrumentals.

La Piovra: Ennio Morricone's score to this TV series about the Mafia was released in 1987 in France on an LP titled *La Mafia 2* (General Music GM 242074-1) with 12 selections. Additional music to the series was released on another LP titled *La Piovra* (Fonit Cetra LPX 263) in Italy in 1990. This second album contained 2 selections from *La Piovra 3*, 9 selections from *La Piovra 4* and 4 selections from *La Piovra 5*. In 1990 both albums were released on one CD (Fonit Cetra CDL 263) with 21 selections. Although *La Piovra 2* is shown as having 8 selections on the CD, there are actually 7 since the last track titled "Silenzi Dopo Silenzi" is erroneously attributed to *La Piovra 2* instead of *La Piovra 3*. The missing selections from *La Piovra 2* are "Ombre e Tentacoli," "Ricordo D'Infanzia," "Ricatto," "Groviglio di Sospetti" and "Droga e Sangue." There is also one selection missing from *La Piovra 4* titled "Morte di un Giusto."

Pirates: Philippe Sarde's score to this Roman Polanski pirate comedy was released on LP in the U.S. on Varèse Sarabande STV81287, with 11 bands. Foreign LP releases had the same content. Varèse reissued the score on CD (VCD-47265) with 18 bands. Added were: "Dead Man's Nag" (3:34), "Pirates Aboard!" (3:26), "Pirates Sneak into Maracaibo" (1:20), "Two Hungry Pirates, Adrift" (3:16), "Spanish Recapture the Neptune" (2:19), "Captain Red's Jailbreak" (2:34) and "Pirates Pursue the Neptune" (2:07).

Planet of the Apes: Jerry Goldsmith's score to this role-reversal futuristic drama was released in the U.S. on a Project 3 LP (PR5023SD) with 10 bands of music. The first U.S. CD release (Project 3 PRD5023) was a duplicate of the LP. The second CD release (Intrada FMT 8006D) contains an additional and much in-demand cue titled "The Hunt" (5:10).

Poltergeist II: In 1986 MGM released a sequel to its original hit with

another score by Jerry Goldsmith. The score was pressed on an LP (U.S.: Intrada RVF 6002; U.K.: That's Entertainment TER 1116) and also a CD (U.S.: Intrada RVF 6002D; export: Varèse Sarabande VCD-47266) containing five bands. In 1993 Intrada reissued the score on a limited edition CD (VJF 5002D) with 13 bands. The additional selections are "The Gift" (1:58), "Where Are You?" (2:10), "They're Back" (3:39), "The Butterflies" (0:51), "Dental Problems" (2:19), "The Plan" (3:17), "Vomit Creature" (2:54), "Back to Cuesta Verde" (3:16) and "Carol Ann's Theme" (3:05).

I Quattro dell'ave Maria: Carlo Rustichelli's score to this spaghetti western was released on LP (Cinevox MDF 33/9) in Italy in 1968 with 16 bands of music. In 1992 Cinevox reissued the score on CD (CD-CIA 5094) with 35 bands, adding over 20 minutes of music.

La Ragazza con la valigia: Mario Nascimbene's 1960 score to this love story of a teenage boy and a dancer was first released in 1982 as part of a 3 LP box set titled "Mario Nascimbene - L'Impronta del Suono" (Kangaroo Team ZPLKT 34209). Four selections were included from the film. In 1992 CAM reissued the score on CD (CSE 068) with six selections. The additional selections were "Bagno Nero" (1:04) and "Rivelazione" (0:59). The LP, however, has a longer version of "Primo Incontro (Incontro Con Aida)" (1:54 vs. 1:16).

Rambo III: Jerry Goldsmith's score to the last film in this Sylvester Stallone series was released in the U.S. as a Scotti Bros. LP (SZ 44319) and also as a CD (ZK 44319). It contained 7 tracks of music by Goldsmith, one by Giorgio Moroder and two songs. In 1989 Intrada released a CD (RVF 6006D) containing the complete score: 23 selections totaling 76:02.

The Robe: Alfred Newman's score to this first CinemaScope film was released on LP (Decca DL 9012) with 16 bands of music in glorious mono. The first pressing was distinguished by a maroon label with gold lettering, the words "Microgroove Unbreakable" at the bottom of the label and no credit to Ken Darby, the choral director. The second pressing had a maroon label, silver printing, "Long Play 33-1/3 RPM" and two stars on the label and Ken Darby credited on both label and cover (info from Mike Murray). The album was later reissued in enhanced stereo (Decca DL 79012) and reissued again on the MCA label (2052). The first CD release was by Trax Music (MODEM CD1011) in 1988. It duplicated the contents of the LPs. Around 1991 Varèse Sarabande reissued the score on CD (VSD-5295) with the same content as its predecessors. Finally, in 1993 20th Century Fox released the first true stereo version from the original film soundtrack. It contained 26 tracks of music. Since this release is from the actual film recording whereas previous pressings were studio tracks, the timings and content vary for the same cue titles. The additional tracks on the Fox CD are: "Twentieth Century Fox Fanfare" (0:13), "Caligula's Departure" (1:06), "Attempted Suicide" (1:51), "Justus' Death" (1:45), "Tiberius' Palace" (1:53), "Room in the Catacombs" (0:36), "Hope" (1:29), "Gallio's House" (2:18), "Marcellus' Farewell" (1:22), and "Interior Dungeon" (2:54). Missing from the 20th Century release is "The Crucifixion" (2:25) found on all other releases. Also, this release contains only the chorus in "Marcellus' Redemption" whereas all the other releases contain the music as well.

To Be Continued...



SCORE RE



RATINGS:
5 best
4 really good
3 average
2 polished turd
1 turd

Mission: Impossible • DANNY ELFMAN. Point 454 525-2. 18 tracks - 52:30 • Danny Elfman got a plum opportunity on this supercharged TV remake, and although he's been deprived the opportunity of writing a main title because of the use of Lalo Schiffrin's unforgettable TV theme, Elfman's score is one of the most dynamic fusions of music and imagery in recent memory. The movie was all visuals, but since the plot only served to confound the viewer the music score was able to take on the weight of a character in and of itself as it saturated Brian De Palma's overheated visuals with tension, suspense and mystery. Since so much of this score is purely for transitory effect it doesn't hold together as well on CD, but Elfman's arrangements and sharp-edged wit still pack quite a jolt in an era when most scores have the consistency of melted marshmallow. The score opens with an insidious high-energy setting of Schiffrin's "The Plot" before the inevitable resurrection of Schiffrin's *Mission: Impossible* theme (which, like Marius Constant's famous *Twilight Zone* theme, was never intended to be used as a main title). Elfman's arrangement compounds the original's aggression with some snarling brass performances without sacrificing the essential power and drive of the Schiffrin original. Elfman also recaptures some of that great '60s spy sound with low flutes and bongos all over the place. Highlights of Elfman's work include the astringent atonal string writing and explosive finale of "Mole Hunt" (which launches a brass trill that's right out of a Japanese monster movie) and hyperbolic suspense writing in "Big Trouble" and "Break-In"; Elfman does a brilliant reversal of Jerry Goldsmith's ticking-clock suspense technique by interpolating a subtly maddening cuckoo clock sound during the various sneaking-about cues. The three cues underscoring the film's bullet-train sequences ("The Train," "Zoom 1" and "Zoom 2") demonstrate why Elfman has been successful: he's brilliantly updated the sound of Bernard Herrmann and added his own perverse sensibility for a style that just can't be equalled. *Mission: Impossible* has a wonderfully tough, edgy sound and it's mixed right up there on top of sound effects instead of beneath them for a change; you feel constantly poked, prodded and tugged along by Elfman's music, and that makes what might be a perfunctory listen memorable. 4 -Jeff Bond

The Arrival • ARTHUR KEMPEL. Silva America SSD 1071. 15 tracks - 41:08 • After an impressive opening that promises a lot of good, old-fashioned orchestral sense-of-wonder music in the tradition of sci-fi thrillers from the '50s and '60s, Arthur Kempel's score to David Twohy's retro thriller about extraterrestrials infiltrating Earth falls victim to the current movie-score bane of sampled ethnic percussion that has invaded every thriller from *The Fugitive* to *Waterworld*. Cues like "The Elevator" and "The Underground World" show Kempel to be perfectly at home with orchestral suspense and spectacle, but every other cue has that urban/primitive percussion sound that cycles endlessly over extended brass and string lines to no particular effect. Other annoying clichés include the sensitive piano-and-woodwind love theme, and the mystical recorder/pan flute type sound that always indicates the presence of indigent American cultures that are infinitely wise and moral. I suppose when Charlie Sheen is involved you don't exactly want to crank out Bartók stylings, but you'd think with this sort of subject matter there'd be

leeway to come up with a more original sound. This is a well-crafted, nice-sounding effort (with a neat piece of cover artwork) but it's ultimately a disappointment with no thematic material to sink your teeth into. 2 -J. Bond

Mulholland Falls • DAVE GRUSIN. edel 0029732EDL. 13 tracks - 43:36 • In the past 30 years composer-pianist Dave Grusin has worked in many musical forms along with building GRP, the jazz label, into one of the largest and most profitable in the world. Like Jerry Goldsmith he has been a pioneer in the mix of electronic sounds with orchestra, and like Henry Mancini he has woven popular music into modern films (1967's *The Graduate*). *Mulholland Falls* is perhaps his finest score. Instead of searching for a melody, he presents one as the film unwinds in lurid flashback. The human inspiration for this *Mulholland* theme had to be the actress Jennifer Connelly (visually stunning in this performance) who plays a murdered Hollywood fun-seeker and mistress to Nick Nolte in spinning flashbacks. The broken harp arpeggios lay a gentle bed for what becomes the main theme on track one, held together by the melody on acoustic piano, wet with reverb. Variations on this theme are presented in the second half of this cue, adding motion to the mix and picking up the tempo. Reviews of *Mulholland Falls* were mixed with many writers calling it a rip-off of *Chinatown*. LA of the '50s with lurid sex and murder do present script similarities, but from a musical perspective Grusin's score is much more traditional than the complex clusters of Goldsmith's *Chinatown* masterpiece. By pulling from his decades as both pianist and composer, Dave Grusin has forged his own sound and mastery of the film idiom. For lovers of Jerry Goldsmith, Mr. Grusin gives "The Master Goldsmith" a run for his money. 4 -Bradley Parker-Sparrow

The Sandpiper (1965) • JOHNNY MANDEL. Verve 314 531 229-2. 11 tracks - 42:02 • If there is an heir to the Alex North throne of jazz film scoring it would be shared by Johnny Mandel and Quincy Jones. Indeed it is hard to believe that Mandel, born in 1935, entered the scoring world with his now-classic 1958 Susan Hayward vehicle *I Want to Live*. It is equally hard to believe that Elizabeth Taylor of *Lassie* fame evolved into the smoldering beach artist that lures Richard Burton away from his religious vows into her beach love loft, the plot line presented in the rather liberated 1965 *The Sandpiper*. Drawing heavily on a "cool school" jazz sound invented and perfected by the team of Miles Davis and Gil Evans, if implied sex was all digital this would be it! The use of muted trumpet, concert pitch and alto flute strokes the flame, and what a theme. The Oscar-winning "Shadow of Your Smile" becomes a mid-'60s symbol of "free love" and emotional danger. The marriage of classic film-scoring techniques with modern jazz voicings is a perfect blend. Originally produced by Quincy Jones, the recorded sound is near perfect with a wide stereo spread of the ensemble and a warm-sounding, large recording stage (probably MGM-Hollywood). Liner notes by veteran jazz author Neil Tesser are full of information. This CD is essential to any soundtrack collection. 4 -Bradley Parker-Sparrow

The Pawnbroker/The Deadly Affair (1965/67) • QUINCY JONES. Verve 314 531 233-3. 23 tracks - 68:10 • Trumpeter, bandleader, record executive and producer, TV producer and film composer, the career of Quincy

Jones is the life of not one but multiple personalities. Jones, one of the first black artists to hold an executive job within the record industry, left New York for Hollywood in the early '60s to write music for films. This move perplexed many of his fans and professional friends. Why would he leave the upper levels of music to start on the bottom of a closed, white-male Hollywood system? In 1961 his first film score was *Boy in the Tree*, but it would take four long years before the next project, *The Pawnbroker*. This four-year silence caused both financial and emotional stress and proved to be one of his darkest periods. Unlike pop-jazz composer George Gershwin and the interpretations of jazz by Alex North and Johnny Mandel, Jones, born in Chicago, was a true jazz artist. In his career he had worked with the best: Count Basie, Frank Sinatra and countless others. His view of jazz was from within. His styles of orchestration drew from Gustav Mahler, Igor Stravinsky, Bela Bartók, Charles Ives and Duke Ellington. For the most part of this century the modern black composer had no stage, and film music gave Jones a vehicle to experiment or "paint emotional pictures to images." *The Pawnbroker* projects a complete film composer with the use of lilting melodic strings and the mix of jazz orchestra with pop-Latin and experimental voicings. *The Pawnbroker* contains strains of John Barry before James Bond, and a melodic maturity found only in Jerry Goldsmith and Georges Delerue—it is a complete score. Track 8, "Rack 'em Up," is a cool 5/4 vocal shuffle that predicts the later vocal work of Bobby McFerrin; complete with bongo and piano, it places the listener right in the seat of a 1965 Thunderbird with the top down. Verve also presents the 1967 British film *The Deadly Affair* within this package; the recorded sound is lush and full. After about 35 films, Jones, the man of many faces, sadly moved away from film scoring (our loss). He went on to produce a little album called *Thriller*. Perhaps as he moves on in life he will return again to film, for sadly today as in times gone by there are very few blacks in film music, and very few artists who understand that jazz is a tool, like classical, and can only enhance and embellish the sonic essence of film. 4½ -Bradley Parker-Sparrow

Sherlock Holmes: Music from 221B Baker Street. Varèse Sarabande VSD-5692. 16 tracks - 45:24 • "Quick! Watson! The needle!" It'll take a lot more than Sherlock Holmes's usual seven-percent solution of morphine to chase away the pain that this compilation caused me. The idea of gathering together a collection of music from the great Baker Street detective's myriad film and television incarnations is long overdue, and as the introspective strains of Patrick Gowers's BBC series theme began I settled into my drawing room divan with nothing but expectations for fine listening. But as the orchestra began to tackle meatier fare like the Basil Rathbone movie scores by Cyril Mockridge and Frank Skinner it became clear that something was amiss, and by the time Bruce Broughton's "The Riddle Solved" from *Young Sherlock Holmes* insinuated itself it was obvious that evil, very great evil was afoot. The ensemble put together by producer Bruce Kimmel seemed throughout to be curiously thin and small; this concerned me not a wit during the BBC theme, which benefited from its modest presentation, and I deduced that even the Mockridge and Skinner cues might, in fact, have been written for smaller orchestras in their time; after all, the Basil Rathbone *Holmes* films were little more than low-budget second-bill affairs in their day. Still, I was haunted by the memory of recreations of Skinner's work from *Son of Frankenstein* and *The Invisible Man Returns* on Marco Polo CDs released just months earlier. These were no shallow music-hall arrangements, but vital, full-blooded orchestral scores! Still, Rózsa's sublime *Private Life of Sherlock Holmes* lay ahead... surely here I would find peace, solace. No. For here lay the cruelest

twist of all. Inserted within the delicate fabric of Rózsa's weeping violin solo, virile Holmes theme and darkly epic action material was percussion... pop music percussion the likes of which one might encounter at a Broadway opening of the latest Andrew Lloyd Webber hypocrisy or a performance of *Les Misérables*. This was a plot worthy of Moriarty! With a start I leapt from the divan and programmed out all save the most modest thematic arrangements, straining to find dignity in Henry Mancini's daft *Without a Clue* and John Scott's atmospheric *A Study in Terror*... but it was not to be. The memory of the slaughter of Rózsa burned too brightly for any Stephen Sondheim song from *The Seven Percent Solution* to extinguish. Only the needle would do that grim work now... 2½ - Jeff Bond

Dark Shadows: The 30th Anniversary Collection • ROBERT COLBERT. Varese Sarabande VSD-5702. 22 tracks - 56:23 • *Dark Shadows* was one of numerous pop-culture phenomenon that gripped the nation during the turbulent '60s, and it's still a pretty wild idea: a gothic afternoon soap opera that included vampires, werewolves and ghosts along with the usual philandering husbands and backstabbing next-door neighbors of daytime drama. As a sensitive young boy of seven, I was terrified by the mere presence of this program in my otherwise safe home, and sitting through an episode was an act of courage tantamount to present-day bungee jumping. Seen in reruns, the show is just staggeringly silly, and the production limitations of the day resulted in hilarious onscreen gaffs like actors trying to declaim melodramatic dialogue while houseflies tried to zip into their mouths... the show must have been far scarier for the performers than it was for the viewing audience. Producer Dan Curtis tried to revive *Dark Shadows* as an evening soap in the wake of *The X-Files* a few years back, but vampire Barnabas Collins seemed a pretty timid TV presence to a nation that had lived through Joan Collins on *Dynasty*, and the new show rapidly disappeared. Varese Sarabande's audio time-capsule of the program features Robert Colbert's unbearably creepy *Dark Shadows* theme, a melody wailed on a nova-chord over grim shots of a rocky, storm-tossed coastline at the beginning of every show: this is the music I think of whenever the term "haunting" is bandied about. Much of Colbert's music for the show consisted of slightly weird-sounding period music, including the popular waltz "Quentin's Theme," "Ode to Angelique," and "Sarah's Theme," a somber rendition of "London Bridge" played by low flute. The most interesting material for soundtrack fans are the two "Music Cue Medley" tracks, which compile Colbert's numerous transition and horrific stinger cues that repeated throughout the run of the series. Most of the album's entertainment value derives from sheer kitsch like the hideous elevator-music arrangements of "The Charles Randolph Grean Sound" and a hysterical single cooed by actors David Selby and Nancy Barrett, "I Wanna Dance with You." Less amusing is a novelty pop single called simply "Barnabas (You're Our Favorite Vampire)" sung by someone from The Vampire State Building in a very bad imitation of Peter Lorre (sounds more like *Star Trek*'s Mr. Chekov). So depending on your programming skills this is either a killer party album or a nice little collection of spooky horror music. 3 - J. Bond

Horror! Silva America 1060. 13 tracks - 44:50 • Silva Screen apparently will not rest until all British horror music is committed to compact disc; this superb compilation conducted by Kenneth Alwyn (Westminster Philharmonic Orchestra) is the latest in a series of loving collections of bone-rattling terror cues from the label, this time focusing on the horror films of the '50s, ranging from classics like Robert Wise's subdued *The Haunting*, Jacques Tourneur's *Night of the Demon* and the Oliver Reed lycanthropy saga *Curse of the Werewolf*, to lurid programmers like the *King Kong* ripoff *Konga* and the brains-on-the-loose epic *Fiend Without a Face*. Other than the genre angle, the disparate compositions are linked by the kind of modernistic writing that horror movies afforded, and many of the composers were culled from the ranks of concert-hall musicians. Gerard Schurmann (whose 1991 concert work *The Gardens of Exile* was recently recorded by Silva) provides both the opening *Horror of the Wax Museum* overture and a piece from the giant ape epic *Konga* with a surprisingly romantic, sweeping adventure sound, while Buxton Orr brings pulsing dread to the prelude from *Corridors of Blood* and off-kilter brass tone rows to *Fiend Without a*

Face... the same score features some languid romance music: the haunting "Love Theme from Fiend Without a Face." Clifton Parker's *Night of the Demon* features silky, eerie string tonalities and a strident brass-and-string horror march for Tourneur's classic tale of the occult, while Humphrey Searle rings in *The Abominable Snowman* with death-knell bells. The two standout pieces are Paul Ferris's *Witchfinder General* (otherwise known as *The Conqueror Worm*) with its Vaughan Williamsesque "Green-sleeves" style romantic theme for guitar, and Benjamin Frankel's stupendous serial score for *Curse of the Werewolf*, with a hammering, syncopated climax that makes you wonder why this terrific music wasn't recorded long ago. Both sound and performances are first-rate, and the booklet is colorful and informative; Silva hasn't had the most consistent product of late, but with the prodigious output they've accomplished in the past year they're managing to put out some excellent collections. Let the onslaught continue! 4 - Jeff Bond

Mission: Impossible & Cult TV Themes of the Atomic Age and Beyond. Silva Treasury SSD 5004. 10 tracks - 34:39 • This release couldn't have anything to do with capitalizing on that *Mission: Impossible* movie, could it? As television theme compilations go, this is a pretty good one, with new recordings of such classic, high-octane spy and cop show themes as Lalo Schiffrin's ubiquitous "Mission: Impossible," Quincy Jones's "Ironside," Morton Stevens's "Hawaii 5-O," Billy Goldenberg's "Kojak," Fred Steiner's "Perry Mason," Earl Hagen's "Mike Hammer," Henry Mancini's immortal "Peter Gunn" and "The Pink Panther," Ron Grainer's "The Prisoner," and Jerry Goldsmith's "Barnaby Jones," most of which combine main and end title music with a little time-killing improvisation to pad the things out to around three minutes apiece. Re-recording a television theme has to be the deadliest gamble of them all, a gamble Jim Phelps himself would never dare to make. Since nearly all of these shows have been in strip syndication at one time or another, many TV-controlled zombies like myself have had the opportunity to hear these themes every day for five days a week. You think I don't have every nanosecond of these things memorized? Guess again, Dan-O! When Lalo Schiffrin's "Mission: Impossible" theme veers off from its accustomed ending into some swingin' jazz/rock improv crap it's like throwing my brain against a brick wall; sorry, Schiffrin arrangement or not, I just won't have it. That said, Silva's conductors and arrangers have done a bang-up job of recreating the sound of these pieces, right down to the omnipresent diddling '70s electric guitar that worms its way underneath everything from "Barnaby Jones" to "Ironside" (although Quincy Jones's weird synthesized siren effect that opens the latter piece—mentioned in Jon Burlingame's authoritative liner notes—isn't included). It's particularly satisfying having the original "Barnaby Jones" arrangement, since Goldsmith's concert piece uses only one variation of the two low flute melodies in the work. Ron Grainer's "The Prisoner" cleverly incorporates the weekly episode title music that always began with Patrick McGeehan staring out his apartment window to find out he's still in The Village, while "Mission: Impossible" opens with a snippet of Schiffrin's "The Plot" piece referenced by Danny Elfman in the opening moments of his *Mission: Impossible* score. The tempos are correct and while the three-minute arrangements may provide too much of a good thing, this is a fun little album that grants the proper respect to some of the most famous melodies you'll ever hear. 3½ - Jeff Bond

How the West Was Won: Classic Western Film Scores I. Silva America SSD 1058. 13 tracks - 77:59 • The first in Silva's ambitious western compilation series, this features generous suites from Alfred Newman's *How the West Was Won*, Randy Edelman's *Gettysburg*, Dee Barton's *High Plains Drifter*, Lee Holdridge's TV movie *Buffalo Girls* and Jerry Fielding's *The Wild Bunch*, plus short but representative cues from Bernstein's *The Magnificent Seven*, Goldsmith's *The Wild Rovers*, and Maurice Jarre's *The Professionals*. Sound and performances are good, but once again Nic Raine and the City of Prague Orchestra have an infuriating tendency to take some of these pieces too darn slow. This is particularly true of Fielding's incredibly dynamic train chase cue from *The Wild Bunch*, which is recreated with remarkable fidelity but never works up the furious energy of the original;

ditto Goldsmith's "Bronco Bustin'" from *The Wild Rovers*, a rip-snorting cue if there ever was one. Better-represented is Newman's rich saga *How the West Was Won*, with its potent, rousing title theme and score that mixes tongue-in-cheek folk melodies with moving evocations of the American landscape, and Holdridge's predictable but melodically satisfying *Buffalo Girls*. Randy Edelman's *Gettysburg* encapsulates the current, wafting Big Theme approach and although not exactly bad, it's the least interesting thing on the album. Westerns have always been one of the most fertile grounds for composers and if this series manages to avoid the usual suspects it could be a tremendous forum for getting long-neglected works by Bernstein (*True Grit*, *The Shootist*), Goldsmith (*Rio Lobo*, *100 Rifles*... or how about *Black Patch*?) and Jerry Fielding out in front of a wider audience. 3½ - Jeff Bond

Visions and Values: The Skirball Museum of the Jewish Experience • GERALD FRIED. GNP/Crescendo GNP 8050. 7 tracks - 40:42 • This unusual album compiles music Fried composed for a series of documentaries created for the new Skirball Museum of the Jewish Experience in Los Angeles. Fried is an old hand at documentary work, having scored everything from National Geographic episodes to some of the expansive David Wolper documentaries of the '60s, and he brings every bit of his melodic beauty and keen dramatic sense to these works as he musically explores key events in Jewish history. The album opens with a kind of overture in which the composer's two primary themes are developed: a gentle, optimistic melody that symbolizes a kind of eternal hope for the future, and the more ethnic-sounding "survival fugue" that depicts the indomitable will that has allowed the Jewish people to endure some of history's cruellest twists. Like all of Fried's work, these melodies are instantly memorable and emotionally accessible, and they gain tremendous power as they resurface again and again throughout the broader tapestry of the work, which references everything from traditional Jewish folk songs and melodies to swing. It's a terrific opportunity for a composer, allowing Fried his own musical takes on territory that's been explored in movies like *The Ten Commandments*, *Exodus* and *Schindler's List*, yet the format allows him more freedom to develop his material than he might in a dramatic score. Fried has been remarkably faithful to his personal style over the years, and listeners will recognize the same unique voice that contributed to scores on the original *Star Trek* TV series almost 30 years ago. Yet within that palette, Gerald Fried seems to have an inexhaustible supply of infectious melodies and distinctive orchestral effects, and I'm looking forward to the next 30 years of his music. 4 - Jeff Bond

Symphonic Star Trek. Telarc CD-80383. 28 tracks - 72:05 • The first record company out of the gate to capitalize on the 30th anniversary of *Star Trek* is Telarc with this compilation of tunes recorded by Erich Kunzel and the Cincinnati Pops orchestra. With all the great unrecorded music from *Trek* that exists out there in the void, *Symphonic Star Trek* is a bitter pill to swallow. Most of the album consists of previously-released Kunzel recordings of music from the first five *Trek* features, plus Alexander Courage's theme from the original series and a concert suite of his score to "The Cage" pilot episode. New additions include Jerry Goldsmith's *Star Trek: Voyager* theme, Dennis McCarthy's revised DS9 title music and his overture from *Star Trek: Generations*, and Cliff Eidelman's end title music to *Star Trek VI: The Undiscovered Country*. Telarc specializes in digital recordings that have the stopping power of a sonic disrupter, and they've interpolated numerous *Trek*-inspired sound effects into this album that will either thrill Trekkers or annoy anyone who purchases the album for its music; although the effects boast stupendous, ear-splitting stereo effects and are relatively faithful to their sources, the technicians don't have access to any original voice tracks from the shows so recreations of the Enterprise computer voice or announcements from the Borg come off pretty badly. There's also a flowery opening monologue from Leonard Nimoy that's about as moving as some of his songs from the *Mr. Spock's Music from Outer Space* album. At least Cliff Eidelman's *Star Trek Astral Symphony* offered listeners original recordings; Kunzel is a fine conductor who's done excellent renditions of a great deal of film music, but

much of *Symphonic Star Trek* doesn't showcase his best work: particularly weak is his take on Goldsmith's Klingon battle music from *Star Trek: The Motion Picture*. It's time for consumers to wake up and put the kibosh on these compilations that always seem to be composed of leftovers of the same main and end title pieces we've heard a million times before. And beware: only 15 of the CD's 28 tracks contain music. **2 1/2** —Jeff Bond

Fist of the North Star/Ticks • CHRISTOPHER STONE. Intrada MAF 7069. 16 tracks - 78:47 • Christopher Stone has had a busy if low-profile career orchestrating and conducting other composers' scores, while bringing a full-blooded orchestral composing style to animated TV shows like *TaleSpin*. *Fist of the North Star* blends the Vaughan Williams *Anaësthesia* sound of James Horner's early *Wrath of Khan/Krull* fantasy period and the testosterone-packed choral romanticism of Basil Poledouris's *Conan the Barbarian*. Stone never reaches the heights of those genre milestones, but *Fist of the North Star* is ultimately another martial-arts flick dressed up like a sequel to *Dune* and this score is a lot better than it deserves.

How do you musically evoke the idea of big, swollen ticks the size of barnyard swine? Stone takes up this aesthetic challenge by resorting to tons of whooshing electronics, clattering insect-leg-like percussion, undulating, creepy woodwinds and keyboards, shrieking high-pitched strings, snarling trombone attacks... in short, just about every horror-movie soundtrack trope ever created gets a cameo appearance here, contrasting with a kind of eerie tonal beauty as Stone reveals in his liner notes that hey, he can kind of relate to these oversized blood-sucking ticks... The *Ticks* score wraps up with two quite lengthy attack cues ("Ticks Everywhere" and "Mother of All Ticks") for a total of almost 25 minutes of non-stop tick action that should have even the hardest listener clutching frantically for the Deep Woods Off spray. With both *Fist of the North Star* and *Ticks* clocking in at nearly 40 minutes, this truly qualifies as two soundtracks for the price of one and should prove exciting listening for genre enthusiasts. **3** —Jeff Bond

Music from the Great Hitchcock Movie Thrillers • BERNARD HERRMANN. London 443 895-2. 5 tracks - 46:41 • Herrmann's original London LP of this music has long been one of the most enjoyable, astute and best-sounding compilation albums around, and this reissue comes just in time to rescue purchasers of Rhino's otherwise magnificent *North by Northwest* CD from having to listen to the degraded sound of Herrmann's rousing fandango title theme. It's also interesting to listen to Herrmann's *Vertigo* suite in light of Joel McNeely's authentic recreation of the score on Varèse's album: despite Herrmann's evident dissatisfaction with the way Muir Mathieson recorded his score, he does nothing to remedy those inaccuracies here, playing the opening title music and the "Scene d'Amour" largely as they appear in the film, although he brings far more power and urgency to the thrilling tarantella of the "Nightmare" cue. The suite to Hitchcock's *Psycho* is a film-music concert staple, so the real gems here are a lengthy, robustly performed suite from *Marnie* (including a title theme that balances the title character's romantic feelings for Sean Connery against the violence of her psychoses, and a memorably energetic fox hunt) and Herrmann's gorgeously pastoral, witty *The Trouble with Harry*, the perfect response to people who believe Herrmann was incapable of writing lighter works. **4 1/2** —Jeff Bond

Bernard Herrmann: Great Film Music. London 443 899-2. 35 tracks, 72:06 • A repackaging of the old *Fantasy World of Bernard Herrmann* LP, this great-sounding CD has been somewhat hobbled in its impact by the recent releases of the composer's *The Day the Earth Stood Still*, *Gulliver's Travels* and Joel McNeely's re-recording of *Fahrenheit 451* (with *Journey to the Center of the Earth* waiting in the wings while the fate of the eternally postponed Fox Classic Series is decided). The original album was a mixed bag, with the apparent lack of a thremin (or a good thremin player) ruining the memorable Gort robot music from *The Day the Earth Stood Still* and the bouncy *7th Voyage of Sinbad* theme played in a stately manner that only highlights its annoying redundancy. Nevertheless, the *Fahrenheit 451* cues recreate the world of Ray Bradbury's prose far better than François Truffaut did, mixing churning low strings and xylophones in a

striking depiction of the thoughtless mechanics of oppression used by Bradbury's book-burning firemen, while delicate, icily beautiful passages underscore sequences of emotional distance and the haunting finale of literate outcasts memorizing books in the snow. And Herrmann's *Journey to the Center of the Earth* works as both a sometimes terrifying series of bizarre orchestration effects (check out his use of the arcane "serpent" instrument for the attack of an underground monster) and as a guide to the inspirations for Danny Elfman's *Batman* score. London threw in the *Gulliver's Travels* score as a bonus from another collection, but I found this music all but unlistenable, 25 minutes of bellicose period futzing that lends the appropriate satirical feel to the film but makes for mighty slow going on disc. **3 1/2** —Jeff Bond

PROMOTIONAL RELEASES ONLY

The Beastmaster/Beauty and the Beast • LEE HOLDRIDGE. LHCD-01. 19 tracks - 63:22 • Holdridge seems to be releasing a new promo disc every week, and with this one finally makes his impressive score to the 1982 TBS favorite, *The Beastmaster*, available on CD. Written for large orchestra and synthesizer, the score is very Williams-esque and features several distinct themes. The main theme (Dar's Theme), a majestic piece written for horns and percussion, sounds like a distant cousin to *Battlestar Galactica*. Its powerful, driving rhythms let us know that Dar is the hero who can talk to animals and that he's not to be messed with. It's often intertwined with the Eagle's theme (a descending scale-like melody) which, according to the liner notes, "modulates frequently to represent the freedom of being able to fly and oversee all." The Princess's theme, for flute, muted strings, and light percussion (triangle, bell tree, etc.) is naturally softer than Dar's and is a nice contrast to the intensity of the rest of the score. Finally, there is an "evil" theme, played mainly by woodwinds and strings using minor triads. Holdridge uses all the themes well and does a good job of passing them off to the different instruments. The score also has several impressive action cues, such as "The Battle on the Pyramid," again with heavy brass and percussion. Holdridge has never really seemed like an "action" composer, but there's some good stuff here.

Also included on the disc is a portion of Holdridge's score to the pilot for the CBS series *Beauty and the Beast*. The main title theme is a nice melodic piece for strings and woodwinds that sets the proper tone for the relationship between Catherine (Linda Hamilton) and the Beast, Vincent. It's featured prominently throughout the score in various orchestrations and tempos. A little action music is featured in the cue "Fear/The Chase/Vincent to the Rescue." The disc closes with the "Finale/End Credits," which restates the main theme.

The CD comes with nice packaging featuring liner notes from Holdridge and the director of *The Beastmaster*. It continues to surprise me that Holdridge does not work more in film. Most of his scores of late have been for TV movies. He has as much talent as any of the ten or so mainstream guys working today, as this CD makes it plain to see. **4** —Jason Foster

Jetsons: The Movie/Jonny's Golden Quest • JOHN DEBNEY. JDCD 01. 25 tracks - 67:57 • It's a Hanna-Barbara fest here with John Debney's scores to two animated films, *Jetsons: The Movie* (1990) and *Jonny's Golden Quest* (1993). The disc opens with the popular *Jetsons* main title (how could it not?); Debney incorporates the theme into much of the score, which consists of the regular silly cartoony *Jetsons* episode music, complete with lots of bassoon, trombone slides, and pizzicato strings as well as a fair amount of more "dramatic" music; however the silly music clearly dominates. As far as other thematic material, well, there's not much. But there is one theme, a slow, innocent piece usually played by flute or oboe, that is probably Judy and Elroy's theme. The more dramatic music, found in cues like "Elroy and Judy Meet the Grungies," is more live-action oriented, but doesn't cause the cartoony atmosphere to disappear. One cue called "High School Marching Band" is 30 seconds of marching band music purposely played bad. It's actually pretty funny. It seems like cartoon music would be hard to do, with all of the things you have to catch musically, but Debney does a very respectable job here.

The second half of the disc is Debney's score to the Jonny Quest telefilm *Jonny's Golden Quest*. A totally dif-

ferent score from *The Jetsons*, this is much more dramatic. The score opens with "Jonny and His Mom," which features a slow, reflective theme on the oboe (that recurs a few times in the more intimate cues) that quickly segues into the hip Jonny Quest theme. The next track, "Dr. Zin's Lair," introduces the bad guy music, represented here by dark synth noises and chords. There's also plenty of action music, which is not unlike Alan Silvestri's *Romancing the Stone* or *Predator*—lots of drum machines with a little ethnic flavor. Unfortunately, there's not much variation in this area. Most of the action cues are repetitive and after a few minutes make me want to skip to the next track. This is very much the case in the seven-and-a-half minute climax "Destruction of Dr. Zin."

The packaging is decent, with brief liner notes by David Hirsch, and art direction by GNP/Crescendo's Mark Banning. As with the Holdridge CD, this is a promo, available only from the soundtrack specialty dealers. It's not a bad CD to have; nothing special, just a little bit of fun music to go next to all the serious big-orchestra scores in people's collections. **3** —Jason Foster

BOOK REVIEW (In case you missed it last month...)

TV's Biggest Hits: The Story of Television Themes from "Dragnet" to "Friends" • JON BURLINGAME. Schirmer Books 0-02-870324-3, 338 pages. One of the insidious methods in which the soundtrack-obsession virus is first inflicted has long been through the medium of television; from the Saturday-morning cartoon music of Carl Stallone and Hoyt Curtin through the afternoon rerun syndrome that gave us action-adventure and science-fiction music from the likes of Jerry Goldsmith, John Williams, Fred Steiner, Jerry Fielding, Gerald Fried, Lalo Schiffrin, right up to the more recent work of people like Shirley Walker, Danny Elfman, Dennis McCarthy and others, it's almost impossible for any self-respecting baby boomer to avoid exposure to great soundtrack music. This has long been a scoffed-at venue but in recent years it finally seems to be getting some respect, and Jon Burlingame's exhaustive history should help bring some of the field's lesser-known artists out of the shadows. Rather than taking on the impossible task of a chronological overview, Burlingame divides the subject into TV genres, beginning with a look at the practice of creating music libraries during the early days of television when many programs like *The Lone Ranger* and *The Cisco Kid* were derived from earlier radio and movie serial incarnations, and then moving into a discussion of music in western series, science fiction and fantasy shows, comedies, action/adventure shows, spy programs, etc. To his credit, Burlingame comes up with narrow enough genre descriptions that it's easy to locate references to specific shows, and he even gets into often-ignored areas like TV-movies, documentaries, and news themes. The book focuses on main-title themes (including songs) and early episode scores, and there's plenty of interview material from Goldsmith (discussing his work in live television, *Thriller* and *The Twilight Zone*), Williams (on his work for Irwin Allen and his TV-movie scores for *Heidi* and *Jane Eyre*), Fred Steiner (on *Perry Mason*, *Twilight Zone* and *Star Trek*), and other luminaries, plus coverage of people like Albert Glasser and Walter Scharf who plugged away for decades on TV and low-budget movies. In fact, if I have one quibble with the book it's that Burlingame discusses Scharf's scores to *The Undersea World of Jacques Cousteau* but never mentions the composer's thrilling title theme to the series, one of the most majestic overtures ever heard on television. With a subject this broad, however, this is an amazingly complete work that traces music from the original *The Lone Ranger* show right up to popular hits like *Friends* and *The Simpsons*. That doesn't leave much room for musical analysis, however; Burlingame is lucky to have room to describe every title theme and song, plug in some quotes from the composers involved and move on. Burlingame also has the balls to say right up front that post-'80s television music largely stinks; at least one TV executive recently launched a campaign to eliminate opening title sequences altogether in order to deprive compulsive surfers of that nanosecond of opportunity when they might switch to another channel. It's all a profound threat to our vital TV heritage and we need more people like Jon Burlingame to remind us how much bone-crushing labor and creativity went into this music that most of us take completely for granted. —Jeff Bond



SUMMER MOVIES 2: ELECTRIC BUGALOO

by Jeff Bond

Since the untimely death of Don Simpson, it falls to **The Rock** to be the final testosterone overdose from Simpson and Jerry Bruckheimer, the masters of color-saturated shaky-cam action blockbusters. Director Richard Bay is the perfect Simpson/Bruckheimer auteur, a guy who figures that, hey, if one vibrantly fluid, overdone camera set-up will make a sequence, why not cover yourself and do 20 or 30, and don't forget to tie the camera to a jackhammer for all the climactic closeups (which occur approximately once every six or seven seconds). In Bay's mise en scene, a casually-tossed coin is photographed as if it were Jupiter in 2001: it's like using an exclamation point at the end of every sentence. Despite a directing style that could best be described as hysterical, Bay and his screenwriters take an eternity to set up the film's premise of a renegade marine commander holding hostages in Alcatraz while threatening San Francisco with nerve-gas missiles. If you're wondering about the commander's motivations, don't worry: he explains it to you several times. I can watch Sean Connery in anything, although he's pretty much playing 007 as if he'd been imprisoned since the Cuban Missile Crisis. The only reason to watch this movie is the brilliant inclusion of Nicholas Cage, who just lampoons the movie from start to finish: this guy should be digitally inserted into every action movie made in the last five years. As for Hans Zimmer's score, co-written with credited ghostwriter Nick Glennie-Smith (to coin an oxymoron)... since it's basically just the score to *Broken Arrow* (with some *Crimson Tide* thrown in, but without the references to Ziegfried's Funeral March) you might be able to guess what I thought about it. Okay, I'll tell you: I hated it. Zimmer scores violence and mayhem as if it's some fun-loving sports event, which I guess is the idea, but it's really appalling to watch guys being cut apart by automatic weapons fire and hear wailing Miller Beer commercial guitars and Don Henley-type rock anthem melodies cheering over everything. I have no doubt that this is exactly what everyone concerned on the project wanted; that doesn't mean I have to like it. And it's so self-referential that Zimmer gives James Horner a run for his money in that department. Too bad they can't put Nicholas Cage on the CD.

The Cable Guy is another one of those multi-million dollar *Saturday Night Live* sketches with an overpaid comedian at its core, supported by all the high-tech cinematic technology money can buy, none of which is necessary for a successful comic film. Although this is probably the most professionally-made movie Jim Carrey has ever been in, he once again almost single-handedly supports the film with his zany antics. If you compare him to overpaid comedian Chevy Chase in terms of how much energy is invested into each film performance, maybe he actually is worth \$20 million. Although it's only fitfully amusing

and not nearly as disturbing as it wants to be, *The Cable Guy* does supply extra treats for both soundtrack and *Star Trek* fans as Carrey and Matthew Broderick replay the classic fight scene from *Trek*'s "Amok Time" episode at a medieval theme restaurant, complete with Gerald Fried's great battle music. This is getting to be a mighty old joke, but credit Carrey and director Ben Stiller for taking it right to the wall with pinpoint duplications of many of the old TV show's shots and Carrey braying Fried's brass trills at the top of his lungs, then marching off in victory bellowing the melancholy strains of Spock's theme. That was worth the price of admission, and Carrey and Stiller (with the help of composer John Ottman) add amusing references to Hermann's *North by Northwest*, which shares the spotlight with Ottman's takeoff of Jerry Goldsmith's *Capricorn One* ostinato at the helicopter-and-transmission-tower climax. Ottman was given quite a task in scoring a movie that wants to be both a *Mad* magazine satire and an unsettlingly dark social comedy, but he carries it off without much difficulty. Unfortunately, any episode of *The Ben Stiller Show* is funnier than this movie.

Eraser is the annual runaway-budget Schwarzenegger festival of ultraviolence, and it's the most sophisticated Arnold vehicle since, uh... *Hercules in New York*. Seriously, this is a giant step backward for the Austrian hulk and it just proves once again that no matter what he might tell you in his endless PR interviews, Arnold is no actor, and it takes a brilliant director to make him look like one. It also helps to partner him with a human being instead of an alien glamazon like Vanessa Williams; she's so eerily beautiful she reminded me of the creepy Martian vampire in the old Roger Corman B-movie *Queen of Blood*. These two replicants generate about as much "chemistry" as the simian performers on the old *Lance Link: Secret Chimp* show, and they really make you miss the subtle interplay between Schwarzenegger and Tom Arnold in *True Lies*. Here's one of the fun, uplifting moments in this fun summer movie: villain James Caan shoots an innocent woman in the stomach and then suffocates her while pretending to perform mouth-to-mouth resuscitation. Now *that's* entertainment! It's up to poor Alan Silvestri to try and provide some credibility to this mess. He seems to have been forced at gunpoint to reproduce the sound of Brad Fiedel's percussive *Terminator* theme during the film's opening credits, which depict Schwarzenegger strapping on a trainload of Rambo-style weaponry; this hackneyed sequence is repeated so often that it really becomes a big joke, but sadly no one involved in making the movie seems to be in on it. The rest of the score is evenly divided between a large-scale, urgent melodramatic style that Silvestri used successfully in *Judge Dredd*, and a lot of agitated string-and-piano suspense effects that seem like leftovers from old Goldsmith scores—plus a wailing electric guitar, an idea which was also a part of Silvestri's rejected *Mission: Impossible* score. (Maybe he saw *The Last Action Hero*. -LK) The melodramatic approach is doomed because the screenplay (some of which, tragically, was written by Waylon Green, one of the screenwriters of *The Wild Bunch*) never generates any believable menace, and

the various suspense and action cues have no connecting threads that focus the audience's attention on what's at stake. Any action writing Silvestri can muster is buried under sound effects, while the brooding large-scale material just adds to the unintentional comedy; the film is told with the broad crayon strokes, logical continuity and gruesome violence of an *Itchy and Scratchy* cartoon, but director Chuck Russell actually seems to be taking it seriously. Nicholas Cage, where are you?

America's newest multi-millionaires, Roland Emmerich and Dean Devlin, are just the sort of good-natured doofuses who'll be perfectly content to crank out remakes of *Fantastic Voyage*, an update of *Godzilla*, and other special-effects epics like *Independence Day* for the rest of their careers, and I say God bless 'em. It's hilarious to listen to film critics trying to savage this movie over the din of audience applause by pointing out that the plot is idiotic... so Roger, you're saying that this movie about flying saucers attacking the Earth isn't sophisticated enough for you? Emmerich and Devlin accomplished exactly what they intended, which was a spectacular 1950s alien-invasion epic crossed with a 1970s disaster movie. To their credit, they kill off the most annoying characters early on, and this film delivers in the special effects department like nothing since *Return of the Jedi*... you only have to put a few hundred spaceships flying around onscreen to destroy any reservations I might have about a movie. In *Independence Day* you get that and more: exploding landmarks, city-sized flying saucers, stupendous *Star Wars*-style dogfights, a chase through the Grand Canyon and V'Ger, and the biggest evil pep rally since *Triumph of the Will*. What's not to like? All the patriotic, humanistic sappiness works in spite of itself, and Emmerich, unlike Richard Bay, trusts his script enough to keep his direction simple and understated, so none of the film's irritating elements ever wind up kicking into overdrive. David Arnold's score continues in the oversized pastiche mode he established in *StarGate*, seemingly taking some of his inspiration from John Williams's disaster film scores early on (a recurring theme for the giant saucers seems like a re-arrangement of Williams's *Poseidon Adventure* title music). In *StarGate* a lot of his action material overwhelmed a movie that was trying to do everything humanly possible with its mid-sized budget; in *Independence Day*, the action is more than the equal of Arnold's score so his music works fine in the picture. It's still working overtime, however, and all the wired complexity of the firestorm, chase and battle cues ultimately isn't able to say anything other than panic, panic, panic. The action scenes are frenetically overscored, and I don't think this approach gets anywhere. Most of the music is so busy and frantic that it loses any possible meaning and I just started tuning it out. The score is effective in the movie's quiet moments, however, movingly underscoring scenes between onscreen lovers and a moment between Bill Pullman's President and his daughter. Arnold wisely works in some themes that you can get a handle on (including a patriotic gathering-forces theme that bears a strange resemblance to Deutschland Über Alles) but I wish there were more of an overall structure to his action cues. On CD (RCA Victor/BMG Classics 09026-68564-2, 16 tracks - 50:41), the score is an enjoyable romp, although it's almost too much like *StarGate* minus the Middle Eastern effects, and Arnold's overwritten material offers little to differentiate one cue from the next. A supercharged Kongoldeesque heroic theme for drunk crop-duster pilot Randy Quaid does make for a rousing intro to Arnold's sweeping end-title overture, and by the time a massive choir joins the fun this turns out to be just about the most pious music to come out of Hollywood since Alfred Newman's *The Robe*. (The super-duper all-digital CD is beautifully put together, but there's one small problem: this is one of those albums where they only print the track titles and sequence on the CD itself, so unless you have X-ray vision and a rapidly spinning head you may find it difficult to keep apprised of exactly what cue is playing.) Like him or not, though, Arnold has lucked into one of the best director/composer relationships since Spielberg and Williams; Emmerich trusts him and gives him the freedom, time and resources to do what he wants, and Arnold is actually in there writing complex acoustic music for a big orchestra with a lot of themes. I can't wait to hear his theme for *Godzilla*...

Not the End...



Lukas's Review Column

I apologize for being tardy with these reviews. I have left the number ratings off of the shorter reviews and miscellaneous material—but this doesn't mean anyone else can!

Does anyone collect Jean-Claude Van Damme soundtracks? They are: 1) Plentiful. 2) Terrible. RANDY EDELMAN'S *The Quest* (Varèse Sarabande VSD-5716, 16 tracks - 40:16) may be better than most, because Edelman as usual writes a big-hearted, broad theme (reminiscent of *The Age of Innocence* or *Rob Roy*) that would make for a great soap commercial, and sounds about as sincere as one. It is marked as Edelman's by his pop-tune muzak sensibilities: the strings are padded out with synths, the bass line is reduced to long held chords, and the whole thing sounds like the 46th knock-off of the *Lonesome Dove* progression. In the combat cues, drum machines click and bang away for that martial arts, slow-motion groove. There's also an all-piano cue for a tender moment of Van Damme reflection, the usual "Oriental" clichés, and a few pieces reminiscent of Elmer Bernstein with their low brass bass line (which makes sense, as Edelman was the guy Ivan Reitman found to replace Bernstein on comedies like *Kindergarten Cop*, after Elmer had had enough). The whole thing is as clichéd and contemporary as the sepia tint on the album cover. **2**

It's My Party was Randall Kleiser's commercially doomed story of a man with AIDS who decides to throw one huge party for himself before committing suicide. It was a labor of love for all concerned and BASIL POLEDOURIS composed and performed the score for \$1, all on solo piano (Varèse Sarabande VSD-5701, 12 tracks - 32:39). This restriction to a single instrument is a smart move which avoids the usual Hollywood excesses, i.e. 101 strings. The music is solidly tonal and delicate, embellished in a pianistic, "Instrumental Magic" type of way. Thematically these gentle, chord-tone flourishes make a lot of it run alike, but there is one melodic hook that ties it all together. A refreshingly different outing from the composer, for a noble cause. **3**

Capturing the same mood, but with a small ensemble of woodwinds, strings, harp, guitar and piano is BRUCE BROUGHTON'S *Carried Away* (Intrada MAF 7068, 12 tracks - 36:22). It looks like the type of small, stage-play film (it's about a small midwestern family) that nobody sees but that actors do when they're actually interested in acting. Broughton has captured the requisite sense of Americana in a delicate, chamber setting. The inevitable comparison would be with Aaron Copland, especially with the solos for flute, clarinet and oboe, but in terms of melody and tempo Broughton's work is much more muted than some of Copland's concert works. **3**

I enjoyed PATRICK DOYLE'S light and fun *Mrs. Winterbourne* (Varèse Sarabande VSD-5720, 16 tracks - 33:07). For all the talk about some big action score like *The Phantom* being "Williamssesque," to me it is something like *Mrs. Winterbourne* that recollects the engaging, comedy/drama, traveling/outdoorsy feel that John Williams pulls off so brilliantly—while sounding entirely like Patrick Doyle. It emulates the thematic elegance of *Sabrina*, or maybe even something as far back as *The Reivers*, although *Mrs. Winterbourne* is not nearly that energetic. The film is a Richard Benjamin comedy which came and went, and looks like it takes place in the same upper-class atmosphere of *Sabrina*; there's a "fairy-tale" ambience similar to both scores. (Remember, rich people live in an atmosphere of classical music and refined social customs.) There are a few pleasant jazz tracks, and the orchestral portions feature many solos (piano, guitar, flute) on top of delicate, appealing string writing. **3½**

Maybe they should make more comedies about rich people; that way, the music can be orchestral, befitting their class, and not keyboard-contemporary like Randy Edelman's atrocious *While You Were Sleeping*—a film I started to watch on cable but had to turn off because of the music (and it didn't look like Sandra Bullock would get naked anyway). At first I thought, hm, there must be a radio on during this scene—but the "pop song" I assumed was beginning was instead Edelman's awful instrumental music, and it was everywhere. What a blight. (Good thing I gave the CD to Andy Dursin.) I felt like Jack Nicholson in *Batman*, reconstructive surgery done on my face to put it into a perpetual, painful, artificial smile. Also, it was another movie where a large, eccentric upper-class family is clearly intended to be Jewish (one of them was named Saul), but end up attending some unspecified Christian church. It was fun to see Jack Warden, though. She's not a robot! She's a woman!

Henry Mancini scored the original *Thorn Birds* miniseries in 1983 (no album released); now, Varèse Sarabande has released a CD of GARRY McDONALD AND LAWRENCE STONE'S score for the sequel, *The Thorn Birds: The Missing Years* (VSD-5712, 42 tracks - 71:55), incorporating Mancini's main theme and "Maggie's Theme." It's all tonal, orchestral, and well carried out; if anyone gives a rat's ass about the show, the album has a whopping 72 minutes of music that must have accompanied every transition, location shot and intimate character moment. Ah, epic melodramatic scores, how you will always survive in longform television. Earlier this year I was standing in line at New York's Museum of Broadcasting, a wonderful institution, and a short, older woman made conversation upon me about how she loves Richard Chamberlain and frequently visits the museum to watch episodes of *Dr. Kildare*, and if only she could get those episodes on video she could have a complete collection at home. (All I could think about was the freeze-frame of Chamberlain in *The Swarm* getting incinerated in a nuclear power plant.) I don't even know if Richard Chamberlain was in the *Thorn Birds* sequel, but I do know that it's people who would care who contribute to the decline of it all. (Then again, later at the museum I watched an episode of *Superfriends*, so what do I know?) McDonald and Stone's music is well done, just predictable—melodramatic paint-by-numbers stuff. There are swells and lyrical interludes galore, but they always seem to be leading to another swell or fade-away, which makes for a tiring album. **2½**

In the wake of Philip Glass's re-score to Jean Cocteau's 1946 *La Belle et le Bête*, Marco Polo has released a new recording of the original music by GEORGES AURIC (8.223765, 24 tracks - 62:06), with Adriano conducting the Moscow Symphony Orchestra. I've now seen the film both ways: live with Glass's ensemble providing the music (and, in his version, dialogue as singing), and on video with Auric's score. Glass's trademark minimalist music (released on a 2CD set from Elektra) had a weird, subliminal effect; the repeating patterns seemed silly at first but ultimately drew the story into a different, suspended temporality—which is the whole idea with minimalism. Auric's original 1946 score is much more traditional, but not entirely in the Golden Age Hollywood style—for example, although "loud," it is harmonically very adventurous, and is not nearly as synched to the action, although I could be misremembering. As Adriano explains in the excellent program notes, the themes and orchestrations do not correspond directly to characters and actions but to moods and visual symbols, which is appropriate for the impressionistic nature of Cocteau's classic. The music itself is very French (duh), especially the choral parts which recall early 20th century composers Debussy and Ravel (film fans, think Jerry Goldsmith's *Secret of Nimh*

and *Legend*). It is interesting to note that music such as this which might sound random and free-floating has to be notated all the more precisely. It is a fine score, and this new album comes at an opportune time. **3½**

Related Material:

The Chieftans Film Cuts (RCA Victor 09026-68438-2, 18 tracks - 48:55) showcases the band's jolly, instrumental Irish music for *Rob Roy*, *Circle of Friends*, *Barry Lyndon*, *The Grey Fox*, *Far and Away* (composed by John Williams), *Ireland Moving*, and, in longer suites, *Treasure Island* (composed by the band's own Paddy Moloney) and *Tristan and Isolde*. All of the music is folksy, with fiddle, bones, tin whistle, uilleann pipes, bodhrán—the whole kit and kaboodle—and seems interchangeable from film to film. Presumably, this album is newly recorded. If you liked the Chieftans' act as slowed down and synthed up by James Horner in *Braveheart* (Ireland, Scotland, what's the difference?), check out the real thing.

People dump on Ryuichi Sakamoto, probably because he won an Oscar for *The Last Emperor* on the basis of David Byrne's main title. I like *The Last Emperor*, and bits of other Sakamoto scores, although I've not liked his soundtrack albums, which tend to be redundant and convoluted. **1996/Ryuichi Sakamoto** (Milan 73138-35759-2, 12 tracks - 52:29) is a terrific new concept album of the composer's film themes translated for a three-man ensemble: Sakamoto is on piano, Everton Nelson on violin, and Jaques Moreinbaum is on cello. Sakamoto's style is an unusual blend of fast-paced minimalism, diatonic jazz harmony, and romantic gestures—it leans towards pop while maintaining a classical restraint. Most of the themes here—*The Last Emperor*, *High Heels*, *Merry Christmas*, *Mr. Lawrence*, *Wuthering Heights*—actually play better when reduced to three instruments, avoiding the large, padded string orchestrations which are part of the composer's trademark sound, but which have leaned towards muzaky excess. Soundtrack buffs tend to dislike film music performed by anything other than the original orchestra; witness the perennially ignored Bay Cities album *David Shire at the Movies*, for which Shire reconceived many of his best themes for a small chamber group. However, Shire is such a brilliant orchestrator to the point where many of his pieces exist as much in the orchestrations as anything else; except for the sublime, all-piano theme to *The Conversation*, many of the other scores on his album, like *Max Dugan Returns* and *Return to Oz*, pack a memory of the full-fledged versions which is hard to escape. Sakamoto's music, on the other hand, exists much more in the harmonies and the solo lines for piano, violin and cello, which have all been retained on 1996. The album seems closer to how the music was originally conceived. Some may find it like its booklet—a long, colorfully designed, unwinding wad of paper with nothing written on it—but I find it a good compilation of this composer's work, and a marvelous listen.

I reviewed **John Barry: The EMI Years: Volume Two 1961** (Scamp SCP 9709-2, 28 tracks - 61:55) when it originally came out in England. The new U.S. edition features the exact same master and artwork—all that's different is the logo. It contains the totality of John Barry's pop recordings while at EMI in 1961—a lot of Vic Flick's twangy guitar and early rock backbeats, bearing little to no resemblance to Barry's film scores, except maybe *Beat Girl* without the brass. A lot of it sounds like surf rock, with some classical affectations (pizzicato strings); the rendition of "The Magnificent Seven" is a laugh. Many of the tracks appeared on Barry's album *Stringbeat*, which was reissued on CD along with the *Beat Girl* album by Play It Again—everybody should have *Beat Girl*. Good liner notes by David Toop.

The A to Z of British TV Themes: Volume 3 (Play It Again PLAY 010, 30 tracks - 78:07) is a jam-packed collection of title tunes to: *The Beiderbecke Connection*, *Blake's 7*, *Blott on the Landscape*, *Dangerfield*, *Dempsey & Makepeace*, *Doctor Finlay's Casebook*, *Emergency Yard 10*, *Hetty Wainthropp Investigates*, *International Detective*, *Just William*, *Lovejoy*, *Midweek*, *Nationwide*, *The Newcomers*, *The One Game*, *Poirot*, *The Professionals*, *The Ruth Rendell Mysteries*, *Sexton Blake*, *Shoestring*, *Ski Sunday*, *The Sweeney*, *Terry and June*, *This Is Your Life*, *The Trials of Life*, *When the Boat Comes In*, *Wish Me Luck*, *Woof!*, *World of Sport*, and *Wycliffe*. Composers include Dudley Simpson, Nigel Hess, Trevor Duncan, Edwin Astley, John Scott, Christopher Gunning, George Fenton, Laurie Johnson, and for one track (*The Newcomers*), John Barry. I've never seen a single one of these shows, so there's no nostalgia value for me. The themes range from jazz to pop to classical, to that peculiarly British style of march/ragtime/burlesque which sounds like Monty Python, Benny Hill or *Wallace and Gromit*. The album features detailed notes by Geoff Leonard and Pete Walker, composer photos, clean sound, and original tracks, presented mostly in extended, three-minute stereo form. I liked the Barry track, actually a pop single called "Fancy Dance" (also on *The EMI Years Vol. 2*), with a slinky saxophone melody over a jazzy brass vamp.

New from DRG:

Even in 1973 *A Touch of Class* (13115, 12 tracks - 29:09) must have seemed like a relic: an easy-listening collection of old-school pop songs by George Barrie and Sammy Cahn and drama-lite score by John Cameron. The film is a romantic comedy starring George Segal and Glenda Jackson, perhaps proving that romantic comedies have always had boring, cloyingly sentimental music. This score is pure cheese, but in a lame way.

Equally tacky but at least having an element of fun is FRANCIS LAI'S *A Man and a Woman/Live for Life* (12612, 20 tracks - 58:23). The two Claude Lelouch romance films date from 1966 and 1967, and none of these French love movies (or love-triangle movies like *Cesar et Rosalie*) should be confused with the real thing. François Truffaut's marvelous 1961 *Jules et Jim*. Lai has a knack for a tune, but these "scores" seem more appropriate for an elevator than a movie, with the light electric keyboard plastered into the muzaky string arrangements—or a hotel lounge for the songs, with their seductive French lyrics. (I don't know what the lyrics mean, but just the sound of the language is seductive.) The part of me that likes good, easy-listening elevator music in the privacy of my own home is happy to discover the infectious if slightly clueless talents of Francis Lai. If rock music in the late '60s was the counterculture, then mass-appeal, easy-to-swallow hits like "A Man and a Woman" were the culture.

Short Takes:

If you are interested in Silva Screen's compilation *Herrmann/Hitchcock: A Partnership in Terror* (Silva Treasury STD 5005, 12 tracks - 46:05)—don't buy it! Instead, get *Psycho: Great Hitchcock Movie Themes*, as reviewed by Jeff Bond on p. 19. Herrmann's original 1971 collection of this music isn't perfect either—he annoyingly takes *Psycho* too slow, as he did in his full-length re-recording for London in 1975—but the sound and performance are superior, the ten-minute suite from *Marnie* is longer, and it's just the real thing. If you are wondering about the *Torn Curtain* and *Man Who Knew Too Much* excerpts, available on the Silva but not London Hitchcock CD, buy the more substantial Silva collection for which they were originally recorded: *Torn Curtain: The Classic Film Music of Bernard Herrmann* (Paul Bateman cond. City of Prague Philharmonic, SSD 1051).

Of the other recent Silva compilations, I enjoyed *Cult TV Themes*, an energetic collection of tunes on the right side of the law, recorded by an English and not a Prague orchestra (the Czech players supposedly break down on pop and jazz). The "Ironside" groove reminds me of something from *West Side Story*, maybe "Officer Krupke." The recording doesn't mimic all of the pop affectations of the original recordings ("Mission: Impossible" is a little weak), but is much better than I expected. The bass lines alone are unforgettable. Also a pleasant surprise was *Horror!*, the grisly collection of British fright tracks, some of



Gramophone Film Music Good CD Guide •

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Review by Lukas Kendall

Gramophone's *Film Music Good CD Guide* is a massive effort on the part of editor and head writer Mark Walker—256 pages reviewing over 400 soundtrack CDs—but commits the fatal flaw of ignoring the "film" in film music. To its credit it is bold in this conviction: as stated in Walker's introduction, the whole point is that film music can exist on its own, and is the modern-day classical music. I just don't find this thesis particularly interesting. Film music can exist on its own—obviously a lot of it does, plunked out on hundreds of CDs—but it's a distortion, a reduction. If you're going to talk about film music apart from the films—which we all agree is not its central purpose—you have to come up with some sort of alternate system for evaluation, which this book does not. You also have to make excuses for it, which comes off as a lot of defensive fans bashing movies. It's a passive-aggressive stance, and a problematic one: *Toy Soldiers* is a terrible film, which somehow makes the music good?

them unexpectedly lyrical and/or technically advanced. On the minus side, Silva's first volume of western themes was a disappointment. The suite from *The Wild Bunch* was performed with the right notes—but at one-half the correct tempo! And, sorry to say, listening to the more traditional *How the West Was Won* after the *Bunch* requires a serious, almost "ideological" adjustment. *Gettysburg*, meanwhile, is the opposite of *The Wild Bunch*: musically simplistic and painfully obvious, instead of musically intricate and dramatically layered. Even with John Barry, who pioneered the recent "big theme" approach to wide-open spaces, the melody is structurally the last element to be added onto the chord progressions and orchestral textures. With Randy Edelman, the melody is the only element, with obnoxious percussion splashes dropped on it like so many unnecessarily capitalized letters.

Summon the Heroes (Sony Classical SK 62592, 12 tracks - 58:50) conveniently collects John Williams' 1984, 1988 and new 1996 Olympic themes. They tend to sound like the same piece, but Williams nails the Olympic spirit: the European tradition driven by American spirit (everything good is America's doing, of course). The new theme doesn't seem quite as catchy, but I'm sure I'll change my mind after two weeks of TV coverage. I only wish "Summon the Heroes" was the end credits to *Independence Day*, and that the rest of that film had an equivalent John Williams score—he's the best at this style, and

Even on its own terms, however, the *Good CD Guide* is confusing. We are ostensibly approaching this as absolute music, but there is almost nothing in the way of musical analysis. This leaves the book more akin to rock criticism than anything else: almost entirely poetic description, recasting the music in prose. I don't know if all of Gramophone's CD guides are this way, but I found said descriptions loose and interchangeable, a lot of endless talk about crescendos, emotion and the like. *Psycho* is described as having "bird-like pecking rhythms," which is not inaccurate, just vague; the whole book is like that. Predictably, the big symphonic scores are uniformly beloved, and appear on the editor's own Top-40 list, whether it's *Kings Row* or *Gettysburg*. More challenging atonal scores are also glorified, with the expected warnings that the music is not for all tastes; the mention of Goldsmith's *Planet of the Apes* as being "utterly without humour" is perplexing, however, since I always found the ape-like drum instrument hilarious in its irony. Many of the reviews seem hastily written and are padded with the usual fan-favorite pet peeves (source music is bad, pop music is bad, people who don't like film music are bad) or stock accolades (*Iron Will*: "Pure delight from beginning to end"; *Altered States*: "This is a true original").

The book is aimed at film-music newcomers, so most of these criticisms should be taken with a grain of salt. The short biographies of all the included composers are informative, but like the recitations of certain historic film-music events—Morriconi's western music redefined the genre, Herrmann died after recording *Taxi Driver*—will tread overly familiar ground to the die-hard fan. However, even to newcomers there are some glaring problems: the charter is "Good" CDs, but just about everything qualifies as good. When the prose is as glowing for *I Love Trouble* as it is for *Vertigo*, how are we supposed to make any judgments of history or quality? The silver-lining-to-every-cloud approach makes for a bubbly, positive spirit, but for a useless consumer guide. And where are Jerry Fielding and David Shire? To be included in this book, you don't just have to have your scores available on CD, but available on CDs which are still in-print. Good thus takes on an arbitrary quality.

Gramophone's *Film Music Good CD Guide* has taken up a mission—celebrating film music—which it fulfills in a misguided way. Even in some classical music guides I have seen, there is a historical context given for each piece. With film music, all of the music is virtually pastiche, and the historical context should become some kind of cinematic context, or maybe both. Alas, the book has actively avoided any kind of system for evaluation, except perhaps the degree to which something is big and orchestral. As a result, like a giant guide to sexy underwear which immediately announces it's not going to talk about sex, it exists in a bizarre, boring vacuum.

listening to the Real Thing makes you aware of how superior he is. The other Olympic and film pieces on this album make for a nice collection, the only misstep being *Chariots of Fire*, where Thomas Pasatieri's synth-and-orchestra arrangement is like someone trying to do a straight version of the disco version of "A Fifth of Beethoven."

NEIL YOUNG performed the score for Jim Jarmusch's *Dead Man*, starring Johnny Depp: the album (Vapor 9 46171-2, 13 tracks - 62:26) is a hallucinatory trip of collaged electric-guitar licks at times blended with dialogue, poetry readings by Depp, and indescribable sound effects of automobiles, paper or wind. It's the Ry Cooder approach to wide-open places traversed by a desolate soul, but even more atmospheric.

Thumbs up and a smile for Gerald Fried's *Visions and Values: The Skirball Musical Experience*, which is like a Jewish *Roots* or "The Paradise Syndrome" from the original *Star Trek*—a melodic, uplifting and distinctly Jewish orchestral work which is vaguely Jewish in parts, just as *Roots* was vaguely African. Hearty thanks to Gerald Fried for staying active, and to GNP/Crescendo for the album.

I listened to Jerry Goldsmith's score to *City Hall*, and thought, hm, sounds like Leonard Bernstein's *On the Waterfront*. So I listened to *On the Waterfront*.

Next Column: Summer movies and some new promos!



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